

music journal

1943 - 1953



50th anniversary issue



CURTAIN CALL FOR KATHY... and YOU

A colorful operetta is the ideal way to display to your community the versatile talents you've helped develop. A bouquet for your star is one for you, too! Every performance will rate an "encore" when you make your selections from the collection of thrilling, dramatic and romantic operettas available at E.M.B.

HOW TO ORDER

Write, giving grade of difficulty and type of music you desire. Ask for any specific titles. We will mail an extensive selection for your study. Select what you want and return the balance. Order separately the quantities you need and they will be shipped to you directly from our stock.

Educational Music Bureau, Inc.

30 E. ADAMS ST., CHICAGO 3, ILL. Vocal music for choruses, operettas and cantatas • Text books and literature • Band and orchestra music • Instrumental solo and ensemble music • Instrumental methods • A complete stock of equipment, supplies and teaching aids for every phase of music education.



L

.

**A CREDIT TO THE
MUSIC DEPARTMENT
*an inspiration to
the student***

It is significant that in recent years schools and colleges have purchased many more Everetts than ever before...hundreds more! Yet an Everett school piano is by no means the least expensive that money can buy. *But, it is the lowest priced piano that measures up to "Specifications for School Pianos,"* as prepared by Dr. Carter. For full particulars, send for your copy of "A Factual Report on the Series 10 School Piano." Everett Piano Company, South Haven, Michigan.

SERIES 10 **EVERETT** SCHOOL PIANO





music journal

Editorial and circulation offices: Delaware Water Gap, Pa.
Executive and advertising offices: 1270 Ave. of the Americas, New York 20, N.Y.

Vol. XI No. 1

January, 1953

Thirty-five Cents

ENNIS DAVIS

Editor

AL VANN

Publisher — Advertising Director

JEAN TANNER	Associate Editor
MARGARET MAXWELL	Managing Editor
DAVID MILLER	Art Director
CHARLOTTE SOMMER	Asst. Advertising Director
STEPHEN KANYCH	Circulation
HAZEL WEST	Circulation

CONTENTS

CONTEMPORARY FESTIVAL IN PITTSBURGH.	10
<i>Margaret Maxwell</i>	
SINGERS AND PUBLIC TASTE.	13
<i>Ezio Pinza (March-April 1948)</i>	
THE NATURE OF MUSICOLOGY.	15
<i>Otto Kinkeldey (November-December 1946)</i>	
PROGRAM AND REPERTORY OF THE CONCERT BAND.	17
<i>Edwin Franko Goldman (January-February 1949)</i>	
LETTER TO AN AMATEUR MUSICIAN.	19
<i>Felix Guenther (January 1951)</i>	
MUSIC TRAINING FOR CLASSROOM TEACHERS.	21
<i>James L. Mursell (July-August 1948)</i>	
"SOWHATNESS" IN RESEARCH.	22
<i>Gerhart D. Wiebe (March-April 1948)</i>	
A LIVING MUSIC CULTURE.	23
<i>Serge Koussevitzky (March-April 1948)</i>	
JUKE BOX SERENADE.	25
<i>Edgar Rogie Clark (October 1950)</i>	
DO COMPOSERS GO TO CHURCH?	27
<i>Seth Bingham (November-December 1943)</i>	
YOUNG PEOPLE AND OPERA.	29
<i>Lilla Belle Pitts (September-October 1947)</i>	
COMPOSING—AN ART AND A LIVING.	31
<i>Roy Harris (January-February 1946)</i>	
IT TAKES MORE FOR TV.	33
<i>Alice Banner (October 1950)</i>	
WHY YOUR MANUSCRIPT WAS REJECTED.	34
<i>Frank Campbell-Watson (March-April 1949)</i>	
FIRST—AND LAST—PERFORMANCES.	35
<i>Paul Creston (September-October 1944)</i>	
THE MUSIC TEACHER AND NEW MUSIC.	37
<i>Bernard U. Taylor (November-December 1947)</i>	
AFTER HIGH SCHOOL WHOSE RESPONSIBILITY?	39
<i>Alfred Spouse (March-April 1946)</i>	
PIANOS I HAVE KNOWN.	42
<i>Gyorgy Sandor (November-December 1948)</i>	
ORCHESTRA SCORES WITHIN REASON.	44
<i>Samuel W. Spurbeck (March-April 1945)</i>	
ACCURACY IN PERFORMANCE.	46
<i>Olga Samaroff-Stowkowski (March-April 1948)</i>	
THE REPERTORY RUT.	50
<i>Elizabeth Kaho (March 1951)</i>	
HEART OF THE MUSIC LIBRARY.	54
<i>Virginia Cunningham (May-June 1946)</i>	
MOVIES AND MUSIC.	63
<i>C. Sharpless Hickman</i>	
MUSICAL CROSSWORD.	76
<i>Evelyn Smith</i>	

Copyright 1953, The Music Journal, Inc.

Front Cover by Ewing Galloway

Music Journal is published monthly by The Music Journal, Inc., Delaware Water Gap, Pa. Executive and advertising offices, 1270 Ave. of the Americas, New York. Subscriptions: one year, \$3.00; two years, \$5.00. Foreign subscriptions: \$4.00 per year. Canadian subscriptions: \$3.50 per year. Entered as second class matter at the Post Office in New York, N. Y. March 16, 1946 under the Act of March 3, 1879. Reentered Oct. 22, 1952 as second class matter at the Post Office in Delaware Water Gap, Pa. under the Act of March 3, 1879.

noteworthy

COMPOSERS seek inspiration from their contemporary surroundings, and Paul Lavalie is no exception. The composers and bandmaster had several chats with Hugh Baillie, president of United Press, visited that news gathering organization's New York headquarters, and forthwith composed a march which he describes as "inspired mainly by the rhythmic pattern of the wireless code, by the actual sounds of the machines that take the news pulse of the world, and by the atmosphere of restlessness and expectancy that surrounds the headquarters of a great press association." Lavalie explains that the staccato, high-frequency code of the trans-oceanic wireless and the peep of the telephoto receivers served as the pattern for a rhythmic basis. This news-inspired work is simply and plainly titled, "United Press March."

AMERICAN SYMPHONY Orchestra League continues to branch out in its work for and with the smaller symphonic organizations throughout the country. Now however it is invading the New York area itself. While the general public thinks of the big city in terms of major ensembles, there are many smaller ones, all struggling with problems of conductors, personnel, and finance. One of the chief difficulties, explains Executive Secretary Helen Thompson, is the community's own lack of knowledge regarding its resources and activities. The purpose of the League's mid-December meeting was to review the work and problems of these groups and to consider cooperative ventures between the orchestras themselves. The New York Philharmonic took part in the meet-

ing on a sort of a big-brother basis.

THE LAFAYETTE (Ind.) Symphony has found an ingenious means of getting its executive board members to attend meetings. These are held in the form of Sunday morning breakfasts when no one can plead a pressing business engagement as an excuse for absence. This might be a good procedure for other musical organizations to try.

KIRSTEN FLAGSTAD's autobiography, *The Flagstad Manuscript*, clears up a number of controversial issues which have long surrounded the famous Wagnerian soprano. In it she sets forth simply and directly the statement that she was propelled by circumstances into a career which she never really chose. And she explains her own attitude on the political controversies of World War II, which brought harsh charges of Nazi sympathizer from her detractors. For the remainder of her life, Mme. Flagstad wants "a life of books, a few friends, a tidy home, a little private music—and my good memories. I want to be left alone. I don't think that is asking too much. I believe I have earned it."

CHORAL CHURCH music received a liberal programming in Washington, D. C. recently. On a single Sunday evening three major works were heard in three different large city churches: Bruckner's "Mass in E Minor," Brahms' "German Requiem," and Vaughan Williams' "Mass in G Minor." We suggest the churches get together and schedule such events on different dates. Attendance is bound to suffer when the programs conflict, and music

lovers are torn between trying to hear a smattering of each concert or settle for one. Either solution is unsatisfactory.

TWENTY-FIVE YEARS of broadcasting makes "The Voice of Firestone" radio's oldest coast-to-coast musical program. December 8 marked the anniversary celebration, the first broadcast having taken place December 3, 1928 with Hugo Mariani as conductor. Congratulations to the Firestone Tire and Rubber Co. pioneers in sponsoring a high-ranking symphonic program and leading vocal and instrumental guest soloists, and to Howard Barlow, the musical director since 1943.

SUMMER TRAVEL note: Norway will sponsor an international festival of music and drama at Bergen, June 1-15 in memory of that country's most famous composer Edvard Grieg.

CONTROVERSY over the "folk Mass" at St. Luke's Church in Cambridge, England, is as thick as the London fog. The Mass was a serious attempt to incorporate a calypso rhythm into an ecclesiastical form. Rev. Geoffrey Phillips Beaumont, chaplain of Cambridge's Trinity College composed the work which was performed recently at St. Luke's with a two-piano accompaniment. The clergyman defends his composition on the grounds that it appeals to thousands who don't come to church because they don't like conventional church music.

NEWEST GADGET for the high-fi fan is a test record which it is claimed will enable the listener to adjust his wide range reproducing recording

New Releases

Concert Band

BEAUTIFUL OHIO

arr. by
Walter Beeler

MEMORIES OF YOU

Walter Beeler

HARLEM NOCTURNE

Walter Beeler

Full Band \$2.50 — Sym. Band \$4.00

Marching Band

CHEROKEE

Chas. Lee Hill

12TH STREET RAG

Chas. Lee Hill

THE OLD SPINNING WHEEL

Dave Bennett

ON THE SUNNY SIDE
OF THE STREET

Dave Bennett

IF YOU KNEW SUSIE

Paul Yoder

BEER BARREL POLKA

Paul Yoder

WAGON WHEELS

Paul Yoder

(Field Formations included)

Full Band \$1.50

In Preparation

THE GEM EASY ORCHESTRA FOLIO

Arranged By

C. PAUL HERFURTH

A selected group of standard favorites and original compositions, arranged to meet the requirements of young orchestral players.

Conductor \$1.25

Parts, Each .75



system so that he can hear a recording exactly as it was originally made. A vacuum tube type voltmeter must be connected across the loudspeaker terminals and the volume control set to normal listening level. The high and low frequency controls then may be adjusted as the record plays until the output voltage is constant at all frequencies.

INCOME TAX deadlines loom ahead, and as a service to readers *MUSIC JOURNAL* is planning an article next month dealing with the special income tax problems of professional musicians. If you have any specific questions relating to this subject, please let us know by January 10 and we will try to include answers to them in the February issue.

UNIVERSITY OF ILLINOIS will sponsor its twenty-fourth annual band clinic January 8-10 on the campus at Urbana. Edwin Franko Goldman will be guest conductor and speaker, and participating in the program will be the Chanut Air Force Band, directed by Warrant Officer Kenneth W. Berger. Approximately seventy-five new band compositions will be heard during the three-day session.

LEONID HAMBRO received a full round of applause from audience and critics alike for playing the extremely difficult piano part of Paul Hindemith's "Konzertmusik" recently in New York. The composer himself directed the entire program of his own works presented by the New Friends of Music.

LEO SOWERBY's cantata "Christ Reborn" received its premiere performance at St. James' Episcopal Church in Chicago last month with the composer conducting.

EDITOR'S NOTE:

All the articles in this issue of *MUSIC JOURNAL* with the exception of the regular features and the account of the Pittsburgh Contemporary Music Festival have been reprinted from previous issues during the past ten years of publication. For the convenience of those readers who may wish to refer to their file copies in which the original articles appeared, the editors have listed these dates in the table of contents on Page 2, following each author's name.

Next month we shall of course return to our established policy of presenting current information about and comment on the American music scene, with practical ideas for teachers, performers, and conductors. A suggested Easter Carol Service will also be included.

COMPETITIONS AND AWARDS

ANY ORGANIST not over twenty-five years of age may participate in the American Guild of Organists' national competition in organ playing. Preliminary competitions are held by local chapters throughout the country. The winners then compete in the semi-finals held during the 1953 Regional Conventions of the group. Semi-final winners play in the finals at Minneapolis-St. Paul just preceding the 1954 National Convention there. And of course the winner will play a solo recital at the convention. Details may be obtained from local Guild chapters or from the national headquarters office at 630 Fifth Avenue, New York 20, N. Y.

A PRIZE SONG competition is announced by the Chicago Singing Teachers Guild. An award of two hundred dollars as the W. W. Kimball Company prize will be given for songs for high, medium, or low voice. Competition is open to citizens of the United States, Canada, and the Central and South American Republics. The composer may choose the text, but it must be in English. The contest closes March 1, and details may be obtained from David Austin, American Conservatory, 25 East Jackson Blvd., Chicago 4, Ill.

ARTISTS ADVISORY COUNCIL of Chicago offers an award of \$1,000 for a major orchestral work by an American composer. The composition is to be performed by the Chicago Symphony Orchestra. Manuscripts should be sent to Mrs. William Cowen, 55 East Washington Street, Chicago 2, Ill. If the judges do not find a composition which meets with their approval, the award will not be granted.

JANUARY, 1953

Good-bye "Key Problem"

WITH

LaMonte
Carinets
*Made in
France*

FORGED NICKEL SILVER KEYS

LaMonte gives you drop forged nickel silver keys...yet it's the lowest price French clarinet on the market! LaMonte's professional key mechanism assures you long, trouble-free service. LaMonte's intonation, blowing ease and tone quality make better players. Ask your dealer for trial... or write for free LaMonte literature today.

No. 3000—Ebonite
17/6 Boehm System

\$109⁰⁰

Complete Outfit

No. 3002—
All Grenadilla Wood,
17/6 Boehm System

\$115⁰⁰

Complete Outfit

Sole distributors to authorized dealers:

Buegeleisen & Jacobson, Inc.

5-7-9 UNION SQUARE, NEW YORK 3, N. Y.

In Canada: 720 Bathurst St., Toronto 4, Ont.

LAMONTE IS A SUBSIDIARY OF MARTIN FRERES





I'LL GIVE YOU
 I'LL GIVE YOU FIVE
 I'LL GIVE YOU FIVE REASONS
 I'LL GIVE YOU FIVE REASONS
 I'LL GIVE YOU FIVE REASONS

WHY

THE GAMBLE HINGED MUSIC COMPANY IS SUPERIOR IN SUPPLYING YOUR NEEDS IN THE FIELD OF EDUCATIONAL AND CHURCH MUSIC.

1. Our large comprehensive stocks represents the Music of ALL Publishers.
2. FCES—means Fast Courteous Efficient Service.
3. On approval selections contain both old and new music and are individually prepared to meet your personal needs.
4. Band and Choral Conductors are continuously kept abreast of new music as it is released by ALL Publishers.
5. Gambleized Music stays intact—Lies flat—never any missing pages, and lasts a lifetime—making your music budget go further.

Start the New Year Right

You don't gamble with Gamble's . . .
 we give you what you want when you need it.

GAMBLE HINGED MUSIC COMPANY

312-14 SOUTH WABASH AVENUE

CHICAGO 4, ILLINOIS

Tops

IN PERFORMANCE

The ultimate in performance... Rafael Mendez and his Olds... each a top performer— together a rare musical treat. The world's great trumpet virtuoso naturally chooses an Olds, relies upon it for smoothest tone, power and versatility. Olds and Olds Ambassador instruments are chosen throughout the world for continuous "top performance."

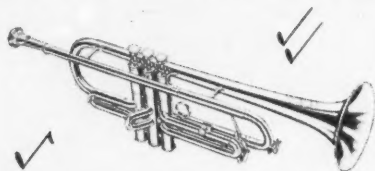
F. E. Olds & Son, Los Angeles, Calif.



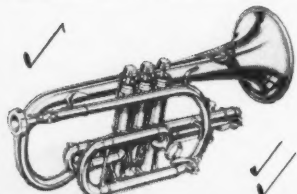
RAFAEL MENDEZ AND HIS OLDS



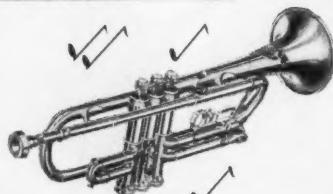
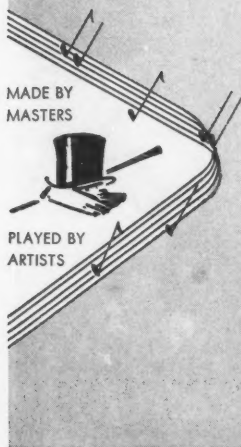
MODEL 412 "400" TROMBONE



MODEL 217 "400" LIGHT WEIGHT TRUMPET



MODEL 275 "400" CORNET



MODEL 225 "400" TRUMPET

The most important word
in Brasses . . .

BUESCHER
True Tone
"400"

MANY of the nation's top artists play Buescher "400" brasses . . . and so do the up-and-coming young musicians who are putting the dynamic drive and tonal color into school bands. There are a variety of reasons why — superb tone, flawless mechanical action, fidelity of intonation throughout the entire instrumental range — but they all are summed up in one word: *quality*. Buescher "400" brasses are without question the ultimate achievement of today's finest craftsmen, the growing preference of today's finest players of all ages. See them now — try them — at your Buescher dealer's.

BUESCHER

BAND INSTRUMENT CO.



ELKHART, INDIANA

MUSIC JOURNAL

Music Journal's First Ten Years

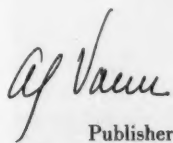
With this issue we begin Music Journal's eleventh year of publication. During its lifetime this magazine has presented to its readers more than fourteen hundred principal articles and stories having to do with music and the part that it plays in the lives of millions of our American neighbors, both those who are professional musicians and the far, far greater number who qualify for the dictionary's definition of the amateur, "One who has a marked fondness or liking . . . cultivates an art for amusement and gratification." Even the most professionally flavored "how to do it" articles which we have carried have had behind them the ultimate purpose of greater participation and enjoyment by that most important person in the entire music scene — the musical amateur.

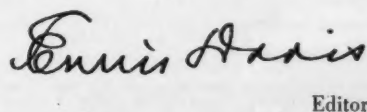
Rather than review the development of our editorial policy here, we present in this issue a "sampler" of our contents over the past ten years — articles and stories which have been selected for reprinting because they show the many as-

pects of music and musicians about which our authors have written with authority and enthusiasm. Instead of specializing in any single field (criticism, performance, composition, church music, music therapy, etc.) we have sought to give widespread coverage of the significant thinking and doing in every segment of our musical life. It is our hope and purpose to increase the scope and quality of this coverage.

Of prime importance to our readers—they have said so themselves—has been the display advertising of the many firms who supply the materials and services which make the music machine work. Without them the musician, professional or amateur, would be hard put. To our readers, Music Journal is a current catalog which keeps them up to the minute on new publications and products.

To all our readers, contributors, advertisers, and editorial and technical staff members our sincere thanks for such splendid support. Now to the next ten years!


Publisher


Editor

Contemporary Festival in Pittsburgh

MARGARET MAXWELL

THE last week in November was a memorable one for any music lover who happened to be in Pittsburgh, Pennsylvania. Pouring from the open doors of weatherstained Carnegie Music Hall were sounds the like of which many a passerby had never before heard. Inside, the corridors were filled with critics, composers, and listeners—all busily arguing the merits or shortcomings of Hindemith, Berg, Malipiero, or Walton. In an adjoining wing, artists and everyday citizens wandered through the International Exhibition of Current Paintings, with its heavy emphasis on the abstract. On the stage of the Music Hall, which Andrew Carnegie gave to the people of his city over fifty years ago, a new kind of music was being performed for the first time in large quantity. The event was the Pittsburgh International Contemporary Music Festival.

During the week of November 24 to 30, Pittsburgh audiences heard a total of twelve concerts featuring fourteen world premieres. These included three piano compositions and eleven choral works (the twelfth of the commissioned choruses was not performed). Compositions by forty-six contemporary composers from eighteen countries were given hearings, the composers have been selected as the result of a poll among eighty-seven international composers, musicologists, educators, and conductors.

Co-sponsored by Carnegie Institute of Technology and the Pennsylvania College for Women, the week-long festival drew a total attendance of over 15,000 people for the twelve sessions and just about stayed within its allotted budget of \$55,000, which

included the making of recordings of all performances. American composers present were Gardner Read, Burrill Phillips, Howard Hanson, Virgil Thomson, William Schuman, and Ross Lee Finney, as well as twenty state and regional composers who came as sponsored guests of the National Federation of Music Clubs.

So much for statistics. But what about the festival itself. How did it originate? What effect did it have on the city and nation as a whole? What were the lasting results?

Back of every idea there is a mind. Regardless of the broad scope and many facets of an undertaking, some one person has to originate and spark the idea. Back of the Pittsburgh festival was Roy Harris, an American composer who understandably thinks contemporary compositions should be given a hearing. (See page 31 of this issue.)

Some time ago Dr. Harris, who is composer in residence at Pennsylvania College for Women in Pittsburgh, conceived the idea of an international music festival to parallel the famous International Art Exhibit held biennially at Carnegie Institute. This music festival was to bring together outstanding modern music of all nations. Now as Roy Harris' friends will tell you, when he gets an idea he hangs on to it like a bulldog. He talked, wheedled, cajoled, and badgered everybody he met with this kind of an argument: Pittsburgh is entering an age of extreme civic consciousness. The smoke and grime, the tenement districts, the congested traffic are giving way to housing developments, new and spacious office buildings, and wide parkways. Citizen groups have met with industrial and city leaders, and

a long-range plan for city improvement is well under way. Isn't it eminently logical, he rationalized, that the first large-scale music festival in this country to stress modern composition should be held in Pittsburgh, thus pointing up to the world that Pittsburgh is taking the lead in the cultural field?

Finally the persuasive and persistent Dr. Harris succeeded in interesting civic leaders. They agreed to underwrite a \$41,500 budget (excluding recordings). They commissioned choral works by twelve composers: Domingo Santa Cruz, Raymond Chevreuille, Gian Francesco Malipiero, Hilding Rosenberg, Gardner Read, Harold Saeverud, Healey Willan, Heitor Villa-Lobos, Nikolai Lopatnikoff, Burrill Phillips, Francis Poulenc, Ross Lee Finney. These commissions were financed through a grant of \$8,500 from the Howard Heinz Endowment. Other contributions included \$25,000 from the A. W. Mellon Educational and Charitable Trust; \$1,000 from the Edgar J. Kaufmann Charitable Trust, for promotion and publicity; and \$1,000 from the Baldwin Piano Company.

The festival soon became more than just the work of one man. It is doubtful if even Executive Director Harris envisioned the extent to which it would catch on. By final count, two hundred and fifty Pittsburgh organizations, including church, government, labor, industry, schools, colleges, music clubs, and choruses participated. Some thousands and vocalists from the city high schools, parochial schools, and community choral organizations performed the commissioned choral works. The Pittsburgh Symphony, the Carnegie Institute of Technology student orchestra, and many individual musicians took part. Behind the scenes Mrs. Royal Daniel, Jr., and her staff worked tirelessly to

a music journal report

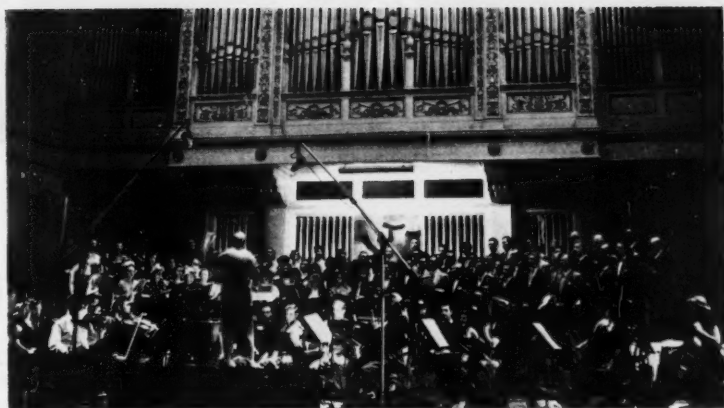
handle the myriad details involved in a project of such magnitude.

The Pittsburgh festival was literally a wholesale presentation of modern music, ranging from the more easily grasped harmonies of Aaron Copland's "Lincoln Portrait" to the twelve-tone complexities of Von Webern and Schoenberg. At intermissions and after the concerts, little knots of people gathered to talk about polytonality, atonality, tone clusters, and many other terms of the modern composer's trade. A congress of art and music critics, with Clifton Fadiman in charge, met at the end of the week to discuss the programs and general contemporary trends. The panel included well-known music editors Virgil Thomson of the New York *Herald-Tribune*, Irving Kolodin of the *Saturday Review*, and Colin Mason of the *Manchester (England) Guardian*.

Every effort was exerted to make the programs comprehensible to the concertgoer who might be approaching modern music for the first time. Program notes were copious. In addition, a narrator gave a brief explanation of each composition before its performance. While this procedure irked a few professional musicians, the narration seemed justified. In addition to reinforcing the written accounts, it saved dubbing in at a later date the spoken comment for the recordings of the entire festival.

These recordings provide the most significant and lasting effects of the Pittsburgh festival. From them, college students and musicians all over the country will be able to gain understanding of contemporary composition by listening to it being performed in quantity by competent professional musicians. There will be time to classify and judge individual likes and dislikes through frequent hearings. All the concerts were tape-recorded for transfer to eighteen long-playing, non-commercial, high fidelity records. Microphones relayed the music backstage, where a battery of engineers and technicians watched anxiously as volume indicator needles swung back and forth and a score reader concentrated on the ticklish job of anticipating what sounds came next. When the records are released, in March 1953, the five hundred sets will be distributed to music libraries

(Continued on page 64)



Howard Hanson, Director of the Eastman School of Music, rehearsing the Carnegie Institute of Technology Orchestra and Chorus and the Bach Choir in Carnegie Hall.



From left: John Feigel of the American Federation of Labor, William Steinberg, conductor of the Pittsburgh Symphony, and Roy Harris, executive director of the festival.

Technician Richard Jones times a performance during a recording session of the Pittsburgh International Music Festival.



Books on Music and Music Teaching

- WE WROTE A SYMPHONY.** *Bradley.* Practical guide for the use of creative methods in music teaching. \$1.50
- MUSICAL LEARNING: A Guide to Child Growth.** *Flagg.* Modern objectives and procedures in music education. \$2.75
- MUSIC EDUCATION IN THE COLLEGE.** *Jones.* A new survey of conditions, factors and procedures governing the teaching of music in the American colleges. \$3.00
- MUSIC IN THE GRADE SCHOOLS.** *Gehrrens.* Text on music teaching in the first six grades. \$3.00
- MUSIC IN THE JUNIOR HIGH SCHOOL.** *Gehrrens.* Principles and methods for meeting the special problems of the junior high school grades. \$3.00
- THE TEACHING AND ADMINISTRATION OF HIGH SCHOOL MUSIC.** *Dykema and Gehrrens.* The most comprehensive text on high school criteria and methods ever published. With photographs of actual school activities. \$4.75
- THE ART OF THE CHORAL CONDUCTOR.** *Finn.* Standard text on the entire subject of choral music and choir training, its historical, vocal, and artistic aspects. \$4.00
- THE ANDERSEN THEORY TEXTS**
First Forty Lessons in Harmony (Revised) \$1.75
Second Forty Lessons in Harmony . . . 1.75
Strict and Free Counterpoint 1.50
Modern Resources (Modern Harmony) . . 1.25
Practical Orchestration (Illustrated) . . 3.75
- EXPLORING MUSIC.** *Jones and Bailey.* Classroom text on music understanding. For music orientation and general theory. \$2.00
- VOCAL MUSIC IN THE ELEMENTARY GRADES.** *Graham.* Lesson plans for the music supervisor and classroom teacher; day-to-day techniques in music reading. \$2.50
- INDIAN GAMES AND DANCES WITH NATIVE SONGS.** *Fletcher.* Descriptions of authentic Indian dances and music with songs and texts for actual presentation as program units. \$2.25
- SCHOOL OPERETTAS AND THEIR PRODUCTION.** *Umfleet.* Professional techniques in dramatic production as applied to the amateur musical play. \$2.25
- MUSIC INTEGRATION IN THE JUNIOR HIGH SCHOOL.** *Pitts.* A pioneer work showing correlations between music and general culture. \$3.00
- A STORY OF MUSIC.** *Barbour and Freeman.* Text-book and reader for students. The development of music as integrated with the lives and work of the great composers. \$2.25; (also, companion workbook, \$0.90).
- THE MODERN BAND.** *Gallo.* Vol. I, Complete treatise, with illustrations of all instruments, \$3.50; Vol. II, Score examples, \$2.50.
- THE BUOYANT VOICE.** *Dunkley.* Modern text on vocal training. \$1.60
- THE WAY TO SING.** *Proschowsky.* The methods of a famous teacher of concert and operatic artists. \$2.25
- MORE THAN A PITCH-PIPE.** *Davis.* The human, professional and business relations of the music educator to his school and community. \$2.00
- A COUNTERPOINT MANUAL.** *Kanitz.* Fundamental techniques of polyphonic writing, with a complete exploration of the possibilities of modern "free" counterpoint. \$2.00
- ESSENTIALS IN SIGHT SINGING.** *Montani.* Vol. I, The Rudiments of Music and Complete Course in Solfeggio; Vol. II, The Art of A Cappella Singing. each \$2.60
- LYRIC COMPOSITION THROUGH IMPROVISATION.** *Schlieder.* \$3.50
- STUDENT'S WORKBOOK OF MUSIC THEORY.** *Haddon and Walters.* \$0.50
- STUDENT'S WORKBOOK OF ELEMENTARY HARMONY.** *Haddon and Walters.* \$0.50

Order with privilege of
return during 10-day examination period.

C. C. Birchard & Company

285 COLUMBUS AVENUE, BOSTON 16, MASSACHUSETTS

SINGERS AND PUBLIC TASTE

EZIO PINZA

WHEN we go to the Museum of Modern Art to see those retrospective motion picture showings of a group of the great actresses of the past—Duse and Bernhardt and Mrs. Fiske, for instance, names which have become synonymous with greatness—we ask ourselves if we would nowadays find some of their gestures and postures old-fashioned and out of place.

We can ask ourselves the same question about singers. When we listen to the records of the great voices of the "golden age of song"—Sembrich, Tetrazzini, Melba, the de Reszkes, Battistini—we marvel at the evenness of their registers, the smoothness of their legatos, the rousing quality of their timbres. But if we were to hear these great singers in opera today, would we feel the same way about them as did our fathers and grandfathers? I think the answer is no. For although there are no voices today which can compare with the gloriousness of their tonal quality, their interpretation appears to us to be on the superficial side. They all took liberties with the scores which no modern singers could ever get away with, and they attached far more importance to the problems presented by the tessitura than to the understanding of the text and the style.

But what is even more important, perhaps, is the evolution which I myself, in the last twenty years, have witnessed in the attitude of the public toward the singing actor. When I first began singing at the Metropolitan, in the twenties, there was an assortment of lovely voices, but also of poor actors. Opera was still, with some exceptions, pretty much of a masked ball affair. Singers would get dressed up in their buxom figures, put on plumes and lots of make-up and sing. It's not

Mr. Pinza is known to a vast audience through every medium of performance from concert hall to television.



that the public did not recognize those who had something to offer besides their voices. In fact, artists like Lucrezia Bori, Rosa Ponselle, Giuseppe de Luca and Giovanni Martinelli were great favorites because they were able to create illusion along with the sheer magic of their voices. But the public did put up with the others without protest.

However, as time went on, the opera-going public changed. First of all, because of the extraordinary educational work done by radio and motion pictures, young people who had avoided opera as "high brow stuff" began to attend performances, liked them, and became fans. They proved far more critical of the stars' appearance and showed a definite preference for those who could act as well as sing and costume themselves convincingly. Secondly, the great infiltration of American artists has had something to do with the change. Americans have always taken more trouble with their figures and known all the secrets about diets and gymnastics. The contrast between them and some of the obviously well-fed Europeans became steadily more apparent and more embarrassing to the latter.

The influence of Hollywood has

also contributed enormously to this evolution. Glamor, a formula which two decades ago most opera singers ignored, is now something which we have to consider—or at least our public relations counselors must. And if anyone looks over the roster now of any important opera company in America, he will find that 85 per cent of the artists are singers who are attractive and streamlined.

It would be foolish to deny that from a vocal standpoint, the average is as high today as it was, say, twenty years ago. There is—let us not fool ourselves—less opulence, volume, vocalism. There is, too, and this may be surprising, less temperament. Practically all the singers today are on speaking terms with one another, and serious quarrels are therefore avoided. There is, as a result, less color in our personal relations. The age of prima donnas wearing fabulous diamonds and ermine coats, and causing men to commit suicide in Central Park is definitely and irrevocably over.

In the place of all this we have singers who combine good voices with figures consistent with the characters they are portraying on the stage. They are more subtle in their nuances, less obvious in their *fortissimos* and *pianissimos* and, in general, better musicians. Years ago rehearsals cost nothing, and by perseverance even the dumbest singer could eventually get the score into his head. There are hardly any rehearsals nowadays, and a singer with voice alone gets nowhere. He must have brains.

For purely economical reasons, opera houses are larger than they used to be. And this is unfortunate, because the singer on the market today is generally incapable of coping successfully with a big hall. But I definitely feel that, on the whole, the standards of most singers have risen tremendously and that we can look toward the future with confidence and optimism.

NEW RICORDI PUBLICATIONS

VOCAL SCORE

G. PUCCINI
La Bohème New English Version
by Howard Dietz 5.00

G. VERDI
Otello. Italian and English 3.50

LIBRETTO

La Bohème. G. Puccini. New English
Version by Howard Dietz75

CHORAL

S.A.T.B.
NEAPOLITAN SONGS in MODERN
Arrangements by Jerry Sears
Autumn Winds (Fenesta che lucive).
Anonymous20
Come Back to Sorrento. E. De Curtis20
Funiculi, Funicula. L. Denza20
Marechiaré. F. P. Testi25
Port O' Dreams (Core'ngrato) S. Cardillo20
Santa Lucia. Popular Song20

OLIVER DUNGAN
When in My Heart20
A. LOUIS SCARMOLIN
A Man of Words and Not of Deeds
(A cappella)20

THE HARRY R. WILSON CHORAL SERIES

S.A.T.B.
How Lovely Is Thy Dwelling Place.
J. Brahms20
How Sweet the Moonlight Sleeps.
H. R. Wilson20
A Phantom of Delight.
H. R. Wilson20
To an Ancient Picture. H. Wolf20

S.A.
Love Divine! All Love Excelling.
J. Stainer-H. R. Wilson20
T.T.B.B.
Glory to God. J. S. Bach-H. R. Wilson20

THE UNIVERSITY OF TEXAS MEN'S GLEE CLUB SERIES

Chanson De Route. P. Puget-
R. B. Fitzgerald20
Down Among the Dead Men (Old English)
R. B. Fitzgerald20
Fratres In Unum (The Singers' Greeting)
R. B. Fitzgerald20
McCarthy's Mare. R. B. Fitzgerald25

CELLO STUDIES

PAGANINI-SILVA
24 Caprices 3.50
GUERRINI-SILVA
13 Studies 1.50

TORCHIO FLUTE SOLO

Orchestra Studies for Flute and Piccolo.
Vol. I 5.00
Vol. II 5.00

TWO FLUTES

N. CHÉDEVILLE
Pastoral Sonata (L. Taylor) 1.00
J. J. NAUDOT
Sonata for Two Flutes (L. Taylor) 1.00

CLARINET SOLO

GIAMPIERI
Orchestra Studies. Vol. I 5.00
Vol. II 4.50

CLARINET and PIANO

CHOPIN
Mazurka. Op. 67, No. 4 (Bellison)75
Valse. Op. 64, No. 2 (Bellison)75

MEYERBEER
Song Without Words, No. 14 Cm
(Bellison)75
Venetian Boat Song (Bellison)75

TCHAIKOVSKY
June, Barcarolle (Bellison)75
WAGNER
Adagio (Bellison)75

STADIO BASSOON SOLO
Orchestra Studies 5.00

FRENCH HORN SOLO

FONTANA
Orchestra Studies 5.00

B \flat CORNET (TRUMPET)

and PIANO
BACH
Aria, "Bist Du bei Mir" (Fitzgerald)60

TROMBONE (BARITONE)

and PIANO
BACH
Aria, "Bist Du bei Mir" (Fitzgerald)60

AGUIRRE BAND

La Huella (from 2 Argentine Dances)
arr. by Mark H. Hindsley
Full Band (with Full Score) 4.50
Symph. Band (with Full Score) 7.50
El Gato (from 2 Argentine Dances) arr.
by Mark H. Hindsley
Full Band (with Full Score) 4.50
Symph. Band (with Full Score) ... 7.50

G. RICORDI & CO. 132 West 21 St., New York 11, N. Y.
LONDON, MILAN, ROME, NAPLES, PALERMO, PARIS,
LORRACH, BUENOS AIRES, SAO PAULO



The Nature of Musicology

OTTO KINKELDEY

ABOUT 1922 the newspapers of the world were full of articles concerning the newly discovered tomb of the Egyptian Pharaoh, Tutankhamen, and its contents. "King Tut," as he was popularly called, received much posthumous publicity, and the contents of his tomb attracted much popular attention. He reigned in Egypt about 1350 B. C. Although Egyptian wall-paintings of this era and of much earlier times showed many representations of musical instruments, no such instruments were found in the Pharaoh's tomb.

Some five years later another, much more ancient, royal tomb was unearthed in Mesopotamia. The tomb of the Sumerian Queen, Shub-ad, at Ur did not attract nearly so much popular attention or newspaper publicity, but its contents were infinitely more interesting to musicians. For with the Queen had been buried not only sacrificial animals, but a number of her human attendants or handmaids. They, too, were evidently sacrificed, although (as the director of the excavations, Sir Leonard Woolley, tells us) the remains were very decently disposed and showed no traces of violent death. These human companions in death were buried in full court regalia, and—this is of great interest to musicians—some of them took their musical instruments to the grave with them.

At least four such instruments were found. They were of the harp and of the Greek lyre or kithara type. The strings had disintegrated. The wooden parts had almost completely turned to dust. But the shell, the stone, and the metal ornaments were intact and in position. The remains were so carefully uncovered that the impressions in the dust were

undisturbed, and it was possible to take exact measurements of the forms and to make wax casts of the impressions and of the actual remains of the instruments as they lay in place. Then the decayed wooden parts and the strings were replaced by modern reconstructions, and we have exact replicas of these, the oldest instruments of the kind now known. In keeping with the splendor of the royal burial, they were highly ornamented, luxury examples of their types. The ornaments of shell, lapis lazuli, and colored stones were worked into beautiful mosaics on the sound box and the upright arms of the instruments, the lines of stones being separated by wide gold bands. One of the lyres was covered with plates of silver. On another lyre, one end of the sound box was decorated with a realistic head of a bearded bull, made of heavy gold, with eyes and beard of lapis lazuli.

The ancient city of Ur is known in the Bible as "Ur of the Chaldees," and it was the original home of the Patriarch Abraham before he migrated to find a new home for the nation which he founded and which finally settled in Palestine. The period of Abraham is supposed to have been about 2000 B.C. But Queen Shub-ad's grave is dated by the discoverer about 1500 years before Abraham. Here, then, we have evidence of a fairly advanced musical culture almost 5500 years ago.

Research Necessary

The practical musician does not usually have time, and probably does not often have the inclination, to engage in the tedious and painstaking labor of uncovering the evidences of the early development of his art. It is difficult to imagine Bach or Beethoven or Fritz Kreisler or Arturo Toscanini taking the pick and shovel, the slender knife blade and the feather duster, to go out into the desert to uncover buried mu-

sical remains. Even when we find the remains we do not know what the music of those early ages sounded like, and still more patient research is necessary. But someone must be willing to do the digging and the restoration. For it is part of the mental make-up of civilized man to want to know what went before him. This is true in the field of art as in every other field of human activity and endeavor.

And because of the peculiar, immaterial, bodiless nature of music, the character of our inquiries into any earlier stages of the art than our own immediate present partakes of the nature of archaeological research. This applies not only to ancient times. The music of the Middle Ages and of the Renaissance—the music heard by Thomas Aquinas, by Abelard, by Dante, by Chaucer, by Giotto, or by Leonardo da Vinci—is surely not without significance to the art lover of the present day. But it has proved extremely difficult to learn what this music was like. Even the music of Bach and Handel is not easy to reproduce in exactly the way that these great men gave it to the world. The problem of digging and searching extends into the working period of such composers as Mozart and Beethoven. For musical biography, as such, the question of actual historical research might be supposed to be acute for contemporary composers and performers. The study of modern folk music involves something more than the mere mechanical recording of stray pieces picked up at random.

If these artistic and cultural problems are to be solved, the solution must come through other efforts than those of the practical composer and performer. Thus there has developed, particularly during the past century, a line of research scholars whose studies are directed toward increasing our knowledge

(Continued on page 68)

Dr. Kinkeldey is president of the American Musicological Society and faculty member of North Texas State College.



...the trombone
used by
these
famous artists

- a. Al Anderson, Hollywood studio artist
- b. Al Angelotto, Cleveland bandleader
- c. Rolly Furnas, Noted western trombonist
- d. Lou McGarity, Nationally known star
- e. Buddy Morrow, Radio artist
- f. Bill Schaefer, Headliner on west coast
- g. Tommy Shapiro, Leading Chicago teacher
- h. Si Zentner, Movie studio artist



THE MARTIN BAND INSTRUMENT COMPANY, ELKHART, INDIANA

Program and Repertory of the Concert Band

EDWIN FRANKO GOLDMAN



INTERESTING, balanced programs and suitable repertory are two of the most important factors in the successful development of bands and band music. Unfortunately, however, they are also the ones that receive the least consideration and thought.

Whether the band is professional or amateur, it must naturally perform music within its capabilities. Even simple music must be thoroughly rehearsed, and simple music need not be inferior music. The type and quality of music the band plays are the sole responsibility of the conductor and reflect his taste and musicianship. It is he who will receive whatever praise or blame is due. No band is ever better than its conductor, and until we have finer and more intelligent conductors, we will not have better bands, and a better quality of band music. Far too many men functioning as bandmasters have no real musical background and do not take music seriously enough to try to develop themselves, much less a worth-while repertory. These are the men who are retarding the progress of bands and causing them to be looked down upon by many real music lovers.

I have always maintained that the band is a worth-while medium for the expression of music, and that it should appeal to as many listeners as the symphony orchestra. Given the same quality of players and the same amount of rehearsing under an able musician and conductor, the

band could give a performance as finished and artistic as that of any symphony orchestra. Unfortunately, most of our bands are not headed by musicians of the stature of the leaders of our symphony orchestras. The day will come, however, when the band will achieve its rightful place, but much will have to be done before that happens.

One of the greatest obstacles to the success of the band is its poor and monotonous repertory, which naturally results in trashy and uninteresting programs. The orchestra leader does not have to contend with some of the difficulties that confront the bandmaster. The orchestra plays music written for the orchestra, whereas in most instances the band plays arrangements or transcriptions of orchestra music, piano music, and organ music. Naturally, these arrangements do not sound as the composer intended they should. In fact, many orchestral works cannot be artistically or successfully arranged for band. On the other hand, many of the world's most worth-while classics lend themselves ideally to band transcriptions, provided the work is done by competent and intelligent arrangers who understand the band's possibilities and the proper tonal combinations and balances of the medium.

Much of the band music of the past is worthless. Many of the arrangements are mediocre, and the editing in many instances has been given little or no attention. Most of these arrangements are strictly commercial. Far too much band music is published today, in fact it is impossible for bands to use even

half of it. In recent years practically every publisher, large or small, serious or popular, has entered the band field because of the demand by so many thousands of school and college bands for this kind of music. They all publish what they are pleased to call "symphonic band music," although there is really nothing symphonic about it but the title, and they bring out music that they *hope* bands will play rather than what these organizations need.

Bandmasters have rather a hard time of it in many ways. They are besieged by salesmen and by advertising, and many of them follow the line of least resistance. But sadly enough the pieces which are advertised as easy are often very difficult to perform. Another difficulty is that works like the *William Tell Overture*, *1812 Overture*, and Liszt's *Second Hungarian Rhapsody* are available in a dozen or more different arrangements, some of which are quite awful. The unenlightened bandmaster generally buys the arrangement of the publisher with whom he does business, or else he depends on someone's recommendation. How is he to know which arrangement is best unless he himself is capable of judging, or unless he takes time to do some study and research? Sometimes, one or two such arrangements may be good. Then again, all of them may be worthless. As a matter of fact, in many of the older arrangements, the same type of instrumentation is used indiscriminately whether it be an overture, operatic fantasy, waltz, or march, with the result that most of

(Continued on page 70)

Mr. Goldman is director of the famed Goldman Band and is generally regarded as the dean of American bandmasters.

For Music, it's Marks!

In nearly 58 years our firm has published hundreds of fine albums. Here are a few of which we are very proud.

VOCAL

CHRISTIANITY IN SONG

(Cloth-Bound)

\$1.25

A special collection of over 200 old and new hymns, gospel and Sunday School songs and responsive readings. Strictly undenominational and ideal for church, school and home. Compiled by Richard Maxwell and William Wirges.

MEMORIES OF VIENNA

\$1.25

14 of its gayest and most nostalgic songs by such favorite composers as Lehar, Oscar Straus, Stolz, Leopoldi, Leo Fall and Sioly. Includes both operetta favorites and earlier typical Viennese songs. German and English lyrics.

MEMORIES OF ITALY

\$1.25

Charming Italian songs that are becoming increasingly popular in the United States. Includes such favorites as "Come Le Rose," "Tic-ti, Tic-ta," "Santa Lucia Luntana" and 14 others with both Italian and English lyrics.

SONGS MY TRUE LOVE SINGS

\$1.25

Immortal love songs for voice and piano or guitar. Genuine folk material—English, Irish, Scotch and American—plus a few rare settings of Elizabethan poems. Compiled by Beatrice Landeck. Watteau engravings and old English prints.

SONGS OF EARLY AMERICA

\$1.25

Suitable for use in many ways; for informal singing, for school rooms, by amateur choruses, college groups, radio and television ensembles and many other organizations. A most invaluable collection compiled and arranged by Elie Siegmeister.

266 VOLKS-KOMMERS-UND VATERLANDSLIEDER

\$1.50

Almost every famous German folk song is included in this priceless collection, all arranged in easy piano settings with super-imposed words. A treasury of student, patriotic and folk songs as sung at informal gatherings. German text.

PIANO

DANCES BY GREAT MASTERS

\$1.00

Two centuries of music in dance form. Ranges from Purcell to Chopin. Includes "German Dances" by Franz Schubert, dances from the French Suites by Bach, minuets by Haydn and many more.

24 CHORAL PRELUDES by Johann Sebastian Bach

\$1.50

Contains choral preludes, most of which were originally written for organ, in easy and exceptionally pianistic arrangements. Includes many famous chorals arranged for the first time for piano.

MOZART

(His Life Told in His Music)

\$2.00

Selections from every year of his creative life, with many works never before transcribed for piano. Includes biographical sketch, several rare vignettes, reproduction of an original Mozart manuscript and 35 compositions in all.

ARGENTINITA DANCE ALBUM

\$1.50

Selected dances and songs from her repertoire. Complete with descriptions and photographs of the world-famous dancer in each of her costumes. Compiled and arranged by Emilio de Torre under the supervision of Argentinita herself.

ALBUM OF ALEXANDER SCRIBABINE MASTERPIECES

\$1.00

Well balanced selection of compositions chosen from his best piano works, containing 8 of his magnificent preludes, many of his etudes and a choice selection of other Scriabine works that have had such a pronounced influence on 20th Century music.

ALBUM OF MAURICE RAVEL MASTERPIECES

\$1.00

Representative works by the outstanding composer who has brought Impressionism to its peak. Among other beautiful compositions to be found are "Pavane" (Pour Une Infant Defunte) and a transcription from a movement of the String Quartet.

Write for Catalogue and Circulars

EDWARD B. MARKS MUSIC CORPORATION
RCA Building • Radio City • New York, N. Y.

Felix Guenther

Letter to An Amateur Musician—

DID this ever happen to you? One day when you were a child in school the music teacher came to your room and you sang lustily and enthusiastically along with your classmates. But suddenly the teacher looked directly at you and said "You are a 'Robin' and I want you to sit quietly and listen while the 'Bluebirds' sing." You soon found that the "Robins" did little singing and it did not take long for you to realize that something was wrong with your singing. Perhaps you sang out of tune and spoiled the singing of the other children—at least to the ears of the teacher. A great source of happiness was taken away from you and you assumed a defeatist attitude toward taking part in music.

Or perhaps later you wanted to play the piano or the fiddle and your mother took you to a teacher for lessons. This teacher was not interested in helping you *play* an instrument. He wanted you to *work* it. He made you practice a lot: scales, etudes, etudes, scales. You were longing for the day when you would be allowed to play a little tune, let's say "The Missouri Waltz." But your teacher was unwilling. You still got nothing but scales and etudes and you had no fun. You did not advance; your playing did not improve. The teacher said it was all your fault—that you were not eager to learn, that you did not concentrate, and he probably ended up by saying you didn't have any talent

anyhow. So you gave up—hapless and hopeless. And you had so much wanted to play *The Missouri Waltz!*

But love of music was a part of you. So, in high school you went eagerly to the music appreciation class. Surely you could enjoy music there. But what was offered to you? Technical terms, analysis. When a record was played for the class you would have liked to enjoy the music, but how could you? The teacher was constantly interrupting the music with explanations. "Hear theme one . . . now the violin takes over . . . this is theme two . . . now theme one again and now an inversion . . . this is the coda." You couldn't hear the music. Then the examination. What theme is that? What instrument is playing now? And so on until you got scared and for awhile you thought you were beginning to hate music.

Amateur at a Concert

Despite all these setbacks, when you grew up there was still a love of music in you. So you went to a concert. The program began with a complicated work, one that you simply couldn't follow. Then came another composition of no less complexity and it did not impress you very much. Finally one was played which you really enjoyed. You were quite happy about it. You were so happy that you turned to your neighbor and told him how you felt. He, a "long-hair" musician, looked at you with more than mild contempt and said, "The first two numbers were great masterpieces. The last number, the one you liked so

much, should never have been a part of this program." In no uncertain manner he let you know that you were an unfit member of a musical audience and that you had no business being there. So perhaps you decided that you were not built for music and that music was not for you. You gave up.

If this has happened to you (and believe me it *has* happened to many people) I beg you to forget the inferiority complex you have fallen prey to through the interference of all of these "authorities" who have made your musical life so miserable. Pay no attention if someone tells you that you should not sing, that you should not play "The Missouri Waltz," or that you simply do not understand music.

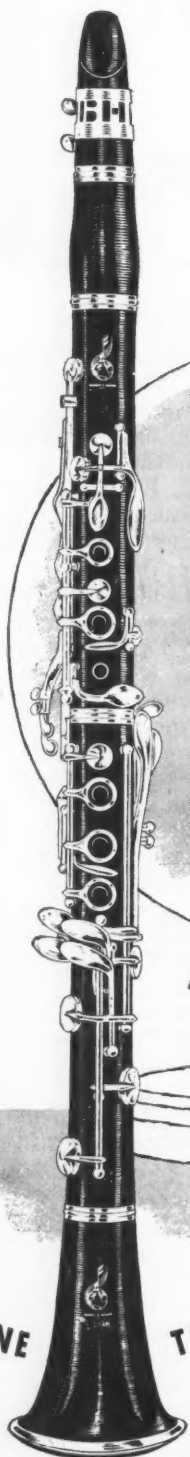
Let me tell you one thing: there is nothing so ridiculous as this preposterous bubble called "understanding of music." What is "understanding"? It is more than knowing nothing . . . and at the same time it is less than knowing. "Understanding" is only half an education. A musician who just "understands" music is a poor musician indeed. He has to *know* music. But you are not a musician. Then why should you try to be half educated, which is worse than not being educated at all? Why should you not be permitted to *feel* music—without knowledge, without understanding? You are permitted to eat without knowing the chemistry of food. You breathe without knowing the physiological intricacies involved. Why should you not be permitted to have

(Continued on page 70)

The late Felix Guenther was an editor and author who had unusual interest in the development of the amateur musician.

world's most popular clarinet

Edgware



\$119.50

**GRENADILLA WOOD
WITH EBONITE BELL,
CASE INCLUDED**

All-wood with case,
\$129.50 Ebonite with
case, only \$109.50

TRY ONE

TODAY!

BOOSEY & HAWKES

*For further particulars and name of nearest dealer,
write C. Bruno and Son, Inc., exclusive distributor . . .*

460 West 34th Street, New York City, or 1100 Broadway, San Antonio. In Canada, Boosey & Hawkes, Toronto



POWERFUL THROAT REGISTER
because of size and place-
ment of these tone holes,
perfectly synchronized with
the bore.



A BRIGHTER, LIVELIER TONE
is yours with an Edgware
because of its new bore.
Perfect tonal balance in all
registers.



MORE CARRYING POWER
in bell tones by virtue of
new proportions.



A new model featuring double lock posts
and automatic bridge key. Precision bore
for finest intonation, full resonant tone.
Unusually responsive, easy blowing. Keys
guaranteed five years. Plain Boehm Bb
model only. Standard A-440.

Music Training for Classroom Teachers



JAMES L. MURSELL

THE issue of how to give the classroom teacher a tolerable working equipment in music is a very live one among music educators, and for a good reason. The specialist is spread exceedingly thin. She cannot do nearly all the teaching that is needed to make the music program go as it should. Unless a goodly portion of the work is done by the classroom teacher it will not be done at all. So the problem is a cogent one, involving nothing less than the effectiveness and broad success of the music program. Music educators are perfectly well aware of all this, and they worry about it a good deal. But in trying to tackle the situation they are displaying an amazing amount of cramped thinking, unimaginative planning, hopeless proposals, and rigidly fixed ideas. Yet the true solution is feasible, obvious, and extremely attractive.

The average prospectus or syllabus for the musical training of classroom teachers usually starts off with various noble and high-sounding objectives. Music, it is pointed out, is an important subject and also extremely good for people. It affords opportunities for creative self-expression; it promotes emotional balance and stability; it is a socializing influence; it is a major factor in everyday experience and a significant element in our culture. And so forth. All very true! So far, so good. In fact, excellent!

Having gotten past these uplifting thoughts, we come to the real business of the proposition. How are these classroom teachers, some of

whom may have had at some time a few bad music lessons which did not take, but most of whom know nothing about the subject and are scared of it to boot, to be equipped to bring this wonderful area of experience and learning effectively into contact with the lives of children? This, of course, is the nub of the matter, and at once the whole atmosphere changes.

Music Essentials

The vital thing, or so one gathers from the syllabus, is for the classroom teacher to acquire a mastery of minimum essentials in the so-called fundamentals of music. They must know the letter names of the lines and spaces, the bass and treble clefs, the most commonly used time signatures and key signatures. They must be able to find *do*, to use a pitch pipe, to beat time in a conventional pattern, to spell out a few tunes on the piano, to sing a few children's songs after a fashion, and perhaps be able to identify triads and dominant sevenths. They must be shown some routine techniques for handling music with groups of children. Of course there are variations upon this menu, and not all the items are listed here. But what has been said is fairly representative. It is a fine example of a meal of sawdust, husks, shavings, and sand, and about as far removed from the high-flying objectives as anything that the wit of man could well devise.

That it is entirely possible to serve up an altogether more inviting and nutritious ration is very well shown by a book which I recommend to all who wrinkle their brows

over how to bring music within the scope of the classroom teacher. Its title is *Teachers Enjoy the Arts*.¹ It is brief, practical, and to the point. The mental effort it demands is not great. It is in bright contrast to the usual Sad-Sack syllabus. I think it has the answer.

The book describes a scheme of summer workshop activities for teachers in service. The graphic and plastic arts and the dance are involved as well as music, but the same basic idea applies to all of them. Moreover that idea would go considerably better in the curricular set-up of a college than under the short-term regime of a summer session. Its scheme is very simple, very feasible. The essential principle was *immediate, convincing, successful experience and achievement in the arts*.

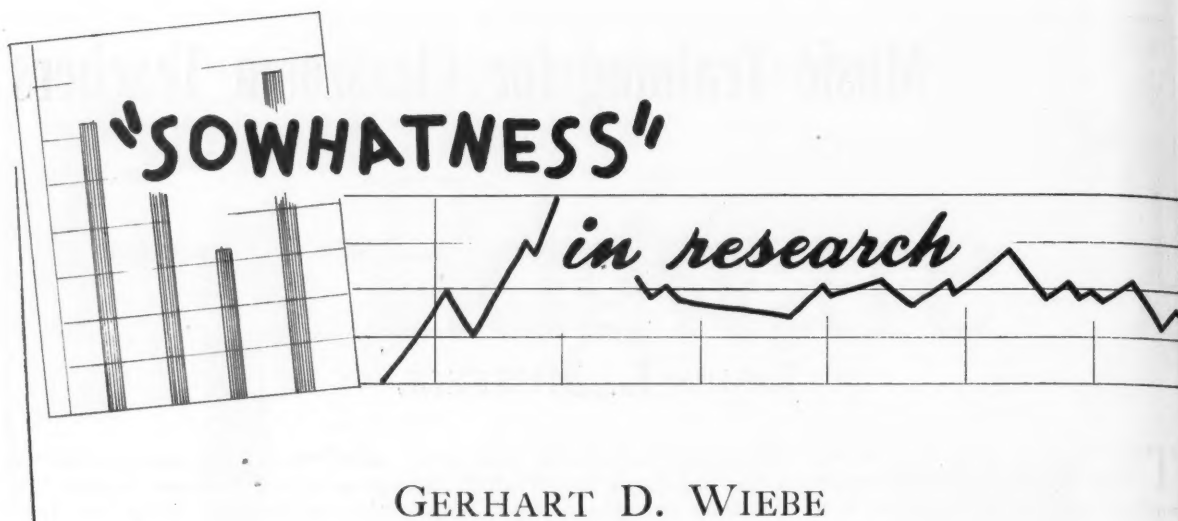
That is exactly what every beginner needs, whether he is a child or an adult. He needs to find out that the arts are not a remote and mysterious country which can only be approached by a long and toilsome pathway, beset by formidable lions called techniques, sure to defeat and devour all but the gifted and persistent few. He needs to find out that he really can do something with them, right from the start; that he really can understand, enjoy, and enter into them by way of direct personal contact and participation.

Every good teacher of the graphic and plastic arts knows that this is so. He starts a newcomer out with actual painting, drawing, modeling,

(Continued on page 62)

James Mursell, author and teacher, is chairman of music education at Teachers College, Columbia University.

¹ Ray N. Faulkner and Helen E. Davis, *Teachers Enjoy the Arts*. American Council on Education, 1943.



GERHART D. WIEBE

SOME years ago a professor of mine introduced me to the concept of "sowhatness" in research. In evaluating research studies in the psychology of music one applies this very important concept by reading or by planning a piece of research and then asking "So what?" This is a devastating and deflating practice, but it is a necessary one, and I believe that we should use it more often.

In order to illustrate what I consider a "cute" but useless study, a study that will not stand the "sowhatness" test, let us hypothesize a research study.

Suppose we select two Beethoven String quartets—one a rather vigorous and cheerful Opus 18, the other a rather reflective, even mystical late Beethoven work. Suppose we have a jury of musicians confirm our general characterization of these quartets. Now let us select two kinds of subjects for our research: first, a group of philosophers and scientists who, in a pre-test, prove to be extroverts; second, a group of philosophers and scientists who, according to a pre-test, are introverts. The two groups of subjects have comparable musical backgrounds.

Now we will play the two quartets to the two groups of subjects, using recordings so that the presentation will be identical. We will control the lighting, seating arrangements, extraneous noise, time of day, tem-

perature, and for good measure, we will test the phonograph with a stroboscopic device to assure equal turntable speed.

We will have each subject rate each movement on a rating scale, and we will also have each subject write an introspective report on his experience in listening to each quartet.

Careful Analysis

After careful content analyses, and after the combination of appropriate sigmas and critical ratios, we will publish our findings. The concluding paragraph will read something like this:

"It appears that extroverted scientists and philosophers as represented by our sample prefer a Beethoven Opus 18 Quartet to a late Beethoven Quartet, in a statistically significant degree. Introverted philosophers and scientists, in contrast, prefer the late Beethoven Quartet to the Opus 18 Quartet. Again the differences were statistically significant. These findings suggest that listeners with high intellectual attainments tend to find enjoyment in music in direct correlation with the degree of correspondence between the listener's personality type and the personality status of the composer at the time the music in question was written."

To complete our report, we would, of course, include the researchers' benediction: "Further research is indicated."

Now, let us apply the "sowhat-

ness" test. So what? Shall we post psychiatrists at the auditorium doors to screen the well educated and warn the introverts away from a recital of Opus 18's? Shall we advise young composers to attempt to cultivate a moderately extroverted personality in order to appeal widely to the American audience?

This hypothesized study is cute but worthless.

I believe that the time has passed for calling ourselves music psychologists because we can apply research techniques to music subject matter. The study which I have treated in such a light manner is not "poles apart" from much current research. There is, in my opinion, an appalling amount of research in the psychology of music that cannot stand the "sowhatness" test.

When research begins in a comparatively new field of investigation, researchers, it seems to me, have a social and professional obligation to direct their specialized skills and insights, first toward the solution of obvious, persistent, chronic problems. Later, there will be time to do the peripheral or "cute" studies.

Now that I have been adversely critical, I shall attempt to be constructive by illustrating what I mean by research that *would* stand the "sowhatness" test.

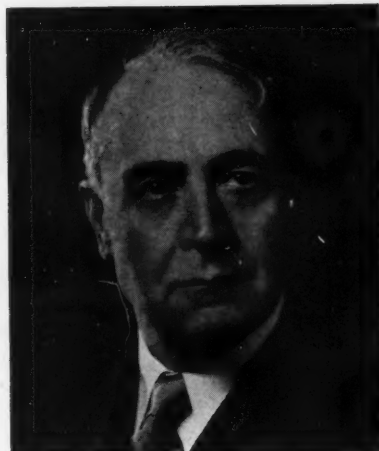
I recently conceived the idea of having a group of friends in for dinner, after which we would stay at the table and sing madrigals for a part of the evening. I still cherish

(Continued on page 59)

Gerhart D. Wiebe is a member of the Research Department of the Columbia Broadcasting System.

A Living Music Culture

SERGE KOUSSEVITZKY



THE quest of our time is to educate the people to a true democratic consciousness. Music, of all the arts, comes nearest to achieving democratic ideals. It is, therefore, our direct duty and aim to spread musical culture in the masses, to stimulate interest in music so that it penetrates the living consciousness of the people, and to establish a creative and living contact between youth and their elders in the field of professional music.

What is the essence of a living musical culture? Let me say, in general terms, that in reducing musical culture to basic lines we divide it into two main plans.

In the first place there is the plan of general musical development—that is to say, extra-professional musical education, within the reach of everyone and essential in some degree to all. The aim of general musical development is to bring the masses of people closer to music and thereby introduce music into life, not in an accidental manner, but in a cultural way.

I believe that general culture, in a certain measure, plays a more important role than even professional musical education, just because of the participation of the masses, which influences the course of culture and the very process of its development. In the sense in which we understand it, this problem is new to music, and up to now has been little developed. Its solution

The late Serge Koussevitzky made this statement before a group of music teachers in February, 1948.

requires new methods of work because it depends on the sensitiveness of the leader-professionals and on their ability to bring music closer to the general public, while keeping it at all times on that higher level, on which art at the given moment stands.

The active drawing of the wide masses nearer to music consists in breaking down the artificial barriers between the initiated and the uninitiated, and in making the language of music as accessible to the general understanding and emotion as is the spoken language. But the most important step of all is to introduce into the consciousness of listeners the truly spiritual essence of music, which stands high above the level of mere amusement and entertainment.

Europe Versus America

One of the greatest vices of European culture (of art, at any rate) has been that art was detached from the people. Fortunately, this is not true in America to any such extent as in Europe. It is largely up to us, leaders in this field, to act in such a way as to make a severance between musical culture and the people impossible in the future.

That is why we place such heavy emphasis on the problem of general musical education. The people must be linked with music organically and not merely by accident based on mutual sympathy or taste. The strength of this link is the guarantee

of the entire future growth of music in the country.

The second main plan is concerned with the professional sphere of music, which from our point of view is directly connected with the first plan of extra-professional musical education.

If the professional sphere does not develop as a natural product of the first plan and receive living nourishment from it, it will inevitably die, turning into academism, regardless of whether it be called Classicism or Modernism. Therefore, the basic principle in this field is freedom from any kind of routine and the establishment of a link between musical execution, truly free musical creative work, and the living cultural consciousness.

We believe that every artist and worker in the field of art must stand vigilantly at his post, "on guard" in whatever place and in whatever capacity. This means that he must so serve his cause that it be a service to the common work of culture, defending it from inner decline and outer disruption.

It must not be forgotten that the only ground for our authority is the love for us and for our work, and if this were absent all else would be futility and emptiness however well we might be "armed" with knowledge and skill.

For such love to be able to arise it is necessary, first of all, that we ourselves do not merely smoulder, but keep aflame with love for that which we serve and those whom we serve—for living art and living men.



A Clarinet for Kathleen

For Kathleen the doors have opened wide on a wonderful new world...a world of exciting sounds, stirring rhythms and beautiful harmonies...a world made richer and more meaningful through Music.

Kathleen's teacher wisely recommended an artist clarinet. Her rapid progress, her lovely tone and the pleasure she derives from playing have repaid that first investment many times over. To

Kathleen, her clarinet is a constant source of inspiration—an instrument that will bring forth her best talent for years and years to come.

Yes, Kathleen's is a future full of promise—thanks to Music, and the love her parents have shown in giving her the very best clarinet money could buy, to gain the very most from this wonderful new world.

G. LEBLANC COMPANY, KENOSHA, WISCONSIN
MUSIC JOURNAL



EDGAR ROGIE CLARK

WITH the increase of ballads ranging from moods of frustration to moods of consolation blaring forth from a hole-in-the-wall or an exclusive cafe, the persistent voice of the nickelodeon has caused many to be concerned. Several names are applied to these machines, among them, "juke box," a term to which the industry is allergic. It regards the box as a musical instrument, a legitimate offspring of the mating of the phonograph and the radio. The industry feels that the term "juke," with its unsavory connotations, is prejudicial to the automatic phonograph. Actually, the word has a heritage traceable to a fourteenth-century classic. In 1374, Chaucer, in his *Troilus and Criseyde*, used the word "Iowken," meaning to rest or sleep. In isolated mountain sections of the South, where Elizabethan English has been preserved, the word became "jouke," and the local tavern became a "jouke joint," later "jook joint." The first music boxes installed in these places became known as "jook boxes." (It has also been pointed out that the word "jook" is derived from an African dance.) However, there are several other names applied to the machines: juke box, vender, rock-over, nickelodeon, and sometimes simply the player.

The little Swiss music box is real-

Edgar Rogie Clark is a member of the music faculty of Jackson College at Jackson, Miss.

ly the granddaddy of the juke box, but now there are several trade names associated with the industry. Rock-Ola, Seeburg, Nickelodeon, Ami, Inc., H. C. Evans, Packard Pla-Mor, and Wurlitzer have models with from 10 to 100 records. Among the first in the field was the Regina-phone, patented in 1889. One of its early models opened at the top like the phonograph, the music being produced from a notched silver disk. The Seeburg Company of Chicago had the utmost in instrumental combinations. An ornate piece of furniture resembling a mantelpiece, it had an instrumental combination consisting of a xylophone, organ, piano, bass drum, snare drum, cymbals, and triangle. Not to be outdone, Wurlitzer, in 1904, made a similar machine, but used a roller changer instead. Nowadays the juke-box manufacturers put out yearly models of varying proportions. Some of these musical mastodons weigh nearly 400 pounds, stand five feet tall, exude rainbows of light and have volume that would do justice to a battleship's address system. One cafe owner stated that "it sort of livens up the place." That's putting it mildly.

It was concluded recently by a class in music appreciation that the juke-box selections had social significance, and for certain sociological and psychological reasons this class proceeded to classify the repertoire of this mechanical prima donna into

such groups as the following.

1. *Social conflict.* This group included the blues, which was described as a burst of pseudo-nostalgic wail for anything from debts to unrequited love. It seems that these morbid and lonely dissolutions provide an avenue for throbs of hopelessness, thus an emotional conflict becomes an ironic lament.

2. *Sex.* Many ambiguous and suggestive songs seem to escape the notice of our censors. Immoral and suggestive books and plays are often prohibited, while shocking songs continue to be performed.

3. *Juvenile.* This group is made up of sheer nonsense and silly rhythmic words repeated over and over again.

4. *Sentimental.* Most of the juke-box selections fall into this group, many of them performed by the big name bands and stars. It may be a Hit-of-the-Month selection, or the most recent dance craze. This group is further identified as the I-Love-you-June-Moon type, or the kiss-kiss type, with Crosby and Sinatra predominant.

5. *Racial.* In cosmopolitan centers, operators must consider the distribution of racial groups. To appeal to a variety of nationalities there are many records in many tongues—Spanish, Italian, Polish, Greek, Yiddish, Chinese, and in one East Indian block on Lenox Avenue in New York City, operators have

(Continued on page 66)

How many of these books do you know?



Make a singing acquaintance with every one of them!

For complete descriptions of these and many other books see your copy of the H & M Catalog

HALL & McCREARY COMPANY • Publishers of Better Music • 434 South Wabash Ave. • CHICAGO 5

Do Composers Go to Church?

SETH BINGHAM

HAS MUSIC lost her once proud place as the artistic handmaiden of religion? Can the church no longer inspire the creative urge in composers of the stature of Dufay, Lassus, Bach, Mozart, Brahms, and Beethoven?

While not personally acquainted with the church-going habits of Messrs. Barber, Blitzstein, Copland, Cowell, Diamond, Harris, Moore, Sessions, Thompson, and other shining luminaries in the modern musical firmament, my guess would be that most of them rarely see the inside of a church or synagogue. The same is probably true of our most gifted Broadway boys. If they do occasionally enter the sanctuary, much of the music they hear would probably confirm their suspicion that our native church music lags far behind that of our symphonic and swing composers. It is church music's loss that so few of them are attracted to this field. Although Paul Creston is a church organist, his outstanding works are secular. Leo Sowerby is a notable exception, his choral and organ music ranking in importance with his orchestral and chamber compositions.

Every year I examine a large assortment of newly published sacred music. Publishers still issue too many anthems and canticles that hark back to the Victorian era. Most of these, like many of their British prototypes, are dull and the breath of life is not in them. England suffered from foreign musical invasions for two centuries; our church music still suffers from the Victorian invasion. And a few firms still try to flood the market with so-called anthems and "sacred songs" of the saccharine variety—let us hope with decreasing success.

But there is a brighter side to the church-music picture. Although we

do an immense amount of listening to music via radio and phonograph, the real concert-going public comprises a very small fraction of our population. Millions of people get their only first-hand contact with actual musical performance while attending a religious service. All but the tone-deaf can compare what they hear over the radio or on records with what they see and hear in church. And what kind of musical nourishment does the church offer them?

Here lies a big opportunity for the American church-music composer. Besides Sowerby, Joseph Clokey, Edward Margetson, David McK. Williams, and others are writing sacred choral music in a fresh and vital idiom. There is a healthy tendency in a group typified by Nathaniel Dett to find inspiration in American folk hymns, carols, and spirituals and to build original works around these.

Improvement

It should be noted that some of the finest modern motets and hymn-anthems are unaccompanied. To be sure a *cappella* can be overdone and is sometimes poorly done. But by and large, a *cappella* writing has renewed and broadened the composer's choral technique, just as the practice of a *cappella* singing has wrought a marked improvement in American church choirs. At its best, the growing young American school of church music is characterized by a pure, cogent style, sensitive vocal treatment, and eloquence and sincerity of expression.

Encouraging progress has been made in native American organ composition. Here again, Sowerby is outstanding, having forged a powerfully individual language, highly idiomatic for the instrument. Here is music of dense and rich texture, music with drive and emotional sweep. Virile, forward-looking organ

works have come from Garth Edmundson, Eric Delamarter, Gardner Read, and Bruce Simonds, and there is also a remarkable sonata by George McKay.

No distinction is here attempted between "secular" and "sacred" organ music, since most organs are in churches, and organ literature for the concert hall is still the exception. A recently published series of organ compositions includes works by Copland, Jacobi, Moore, Sessions, Virgil Thomson, and Wagenaar among others. It also includes a one-movement sonata by Ernst Krenek in the already dated Schoenberg manner, and a *Pastorale* by Milhaud, which turns out to be merely a pretty *berceuse*; but these are in no sense American music. Most of the numbers in this series would profit by a more intimate acquaintance with the resources of the instrument, but their publication is a commendable step in the right direction—more than justified if our best secular talent can become actively interested in the possibilities of the modern organ for either church or concert use.

What the native writer of church and organ music needs is to feel the fresh American wind blowing in his face, blowing away his dead-on-their-feet Victorianisms, his self-conscious aping of outworn European forms and traditions. As Frank Black makes clear in his admirable article in the September-October 1943 issue of this magazine, our polynational background should prove a help and not a hindrance. "To master a tradition," he says, "it is not enough to be able to define it or to understand and discuss it. One has to absorb it, make it a part of one's way of life until it is buried so deeply that one has ceased consciously to be aware of it. . . . We have been passively receptive too long and have occupied our talents too little with

(Continued on page 75)

Seth Bingham is widely known as a composer of church music and a composition teacher.



EMPHY AITCHSEE

MUSIC ADVISOR TO MILLIONS

Suggests for your

SPRING FESTIVAL PROGRAM

THE FOLLOWING OUTSTANDING SELECTIONS

CHORAL - SATB

FOR THE BEAUTY OF THE EARTH

By Kocher - Arr. Davis G1850-.16

STAY! TRAV'LER, STAY!

By Grant Fletcher
A CappellaW3451-.18

KERAMOS (The Potter's Wheel)

By Arthur Farwell R3161-.30

RISE 'N' SHINE

By Youmans - Arr. Warnick H7523-.20

CHORAL with BAND accompaniment

ROMANY LIFE By Victor Herbert

Choral PartsW1744-.20
"B" Band\$3.00 Cond. Score50
"C" Band\$2.00 Extra Parts, each. .50

CHORAL

with ORCHESTRAL accompaniment

THE PIPES OF SPRING (Valse Bluette) ..

By R. Drigo - Arr. Don Wilson
Choral PartsG1120-.16
Full Orch.\$1.50

CHORAL with BAND or ORCHESTRAL accompaniment

HONOR and GLORY

By Arthur Bergh - Arr. Frank Campbell-Watson

Choral PartsR3067-.16
Piano Duet Acc.\$1.00

BAND

"A" Band\$6.50 "C" Band\$4.25
"B" Band\$5.50 Cond. Score\$1.25
Extra Parts, each.50

ORCHESTRA

"A" Orch.\$7.00 Full Score\$3.50
"B" Orch.\$5.50 Piano Cond.\$1.00
"C" Orch.\$4.00 Extra Parts, each.50

FESTIVAL HYMN OF PRAISE

By Walter Goodell

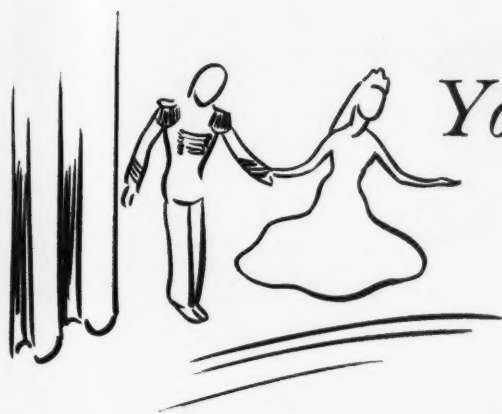
Choral PartsG1285-.18
(Band and Orchestra Accompaniment available on rental)

ALL PRICES NET

MUSIC PUBLISHERS HOLDING CORPORATION

REMICK MUSIC CORP. • M. WITMARK & SONS • HARMS, INC.

619 WEST 54th STREET • NEW YORK 19, NEW YORK



Young People and Opera

LILLA BELLE PITTS

THIS piece is going to be more than a little on the autobiographical side. While it will not make the grade as a *Romantic Confession*, it certainly will fit into the category of *True Stories*.

In my flapper days, which happened to coincide with the advent of victrolas in homes and schools, there came into our household a book entitled, *Grand Opera with the Victrola*. On the face of it this may appear a trifling incident to use as an approach to the above subject. Nevertheless, this entirely fortuitous and seemingly negligible circumstance of coming across, and claiming for my own, a book that was not intended for me in particular, is still exerting an influence in both my personal and my professional interests and pursuits.

Back there, in those restless days of early youth (Handel called this period his "wander years"), between the covers of that book, a whole new world of music was opened to me to be explored to my heart's content. The consequent discovery of opera gave direction to at least some of the "flapping" and "wandering" tendencies that seem to characterize an adolescent, irrespective of place, time, or talent.

While playing and singing my heart out in the beautiful music which filled that book of streamlined operas, I lived a thousand lives, died as many deaths, and enacted as many roles—male or female. That I had never seen, and never expected to see, an opera was of no consequence.

Lilla Belle Pitts, music education author and lecturer, is a faculty member of Teachers College, Columbia University.

What really mattered, then and later, was that during those impressionable years I made friends with a kind of music that not only touched my heart, but led me to comprehend, though dimly, some of the just-rightness and grandeur of music that is timeless and ageless. And I still believe that it is these qualities that give an opera any claim whatsoever to be called "grand."

But to get back to past history, all youth thinks deep thoughts and has its moments of intense seriousness and lofty aspirations. And these moods seek, and should have, ideal objectification of some kind. An answer to many of my own youthful emotional and idealistic needs was found in the deathless and dateless beauty that marks every form of music in its highest reaches.

Likes and Aversions

Many, many years later the music of opera was, once again, to help me in time of storm and stress. It was one of those hours of need that come, all too often, in the lives of the majority of junior high school music teachers. On this occasion, my boys and girls were giving considerable evidence that they were fed up with *Annie Laurie*, *Juanita*, *Old Zip Coon*, and the like. Even *Home on the Range* seemed to be losing its grip. In my efforts to find something that would be really soul-satisfying to my young folks, I turned my thoughts inward. What had been my youthful likes and aversions, loves and enthusiasms?

It was no effort to recall the boredom felt with overdoses of the trite and too-familiar. Equally clear in

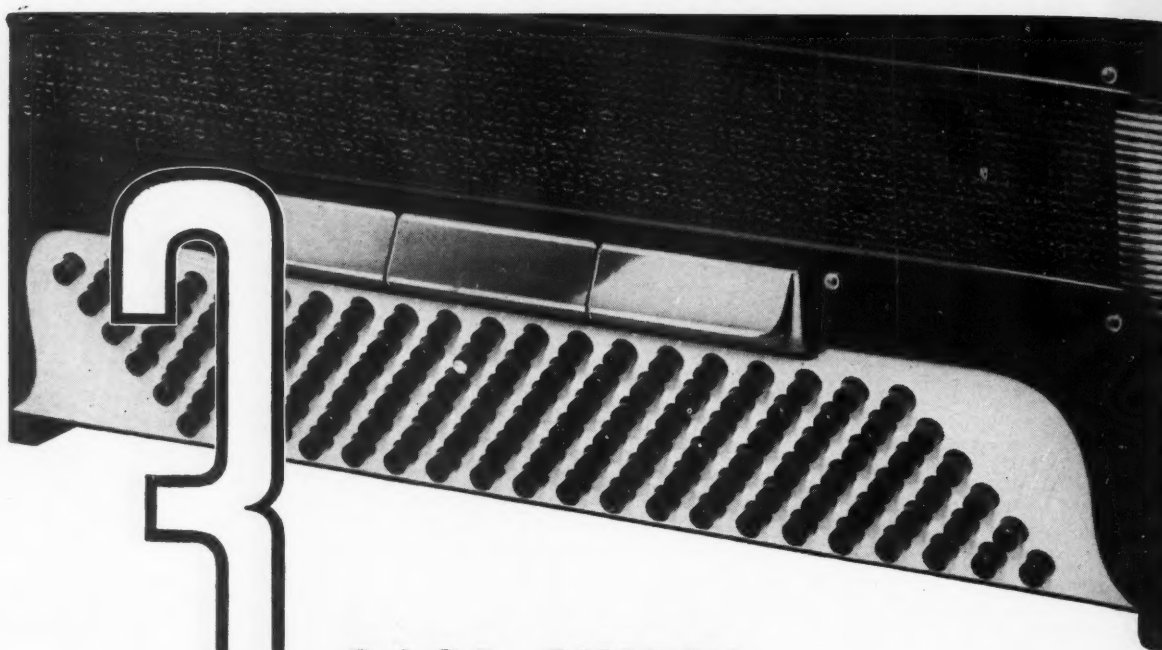
my memory was the excitement of first acquaintance with "Home to Our Mountains" and "Ah, I Have Sighed to Rest Me," from *Il Trovatore*, the "Flower Song" and "Holy Angels" from *Faust*—the list could go on and on through countless operas and their arias.

Despite the fact that I had heard it said, over and over again, by the best minds that the boys and girls of these modern times were different, I didn't believe a word of it. So, down from a shelf of unused books came my worn copy of *Grand Opera with the Victrola*.

Then and there a new day began in my career as a junior high school music teacher. Modern youngsters seemed as eager as ever I had been in the old days to sing, play, whistle, and listen to tunes from grand opera. Never had any music been so popular. There they were, everyday, run-of-the-mill boys and girls taking to opera like ducks to water. They had not the slightest hesitancy about tackling it in performance. It never entered their heads that, in the opinion of many opera lovers, only great voices should have the pleasure of singing "Toreador," "Thy Home in Fair Provence," "Celeste Aida," and all the rest of their favorites. These boys and girls thought their own singing pretty great. An opinion that was based, I am sure, on the self-satisfaction that they were finding in singing songs that appealed to both their emotions and their imaginations.

As a matter of course, the problem of finding simplified and abridged arrangements of opera selections came up. They were to be had at that time, and fortunately

(Continued on page 69)



BASS SHIFTS AT NO EXTRA COST!

Pictured below are five Accordiana models, formerly with one bass shift, now with *three* . . . at no extra cost! And look at the prices, complete with case. Where else can you match these for value? A choice of three distinctive tone effects in the bass, as in costlier models, adds variety, change of pace. VoiceMatic

tone selectors in the treble. A powerful, clear tone. Easy action, super responsive bellows. And exclusive Excelsior features you can't get in any other accordion! See the new Accordianas today. Name of your nearest Excelsior dealer and free descriptive literature will be mailed on request.

EXCELSIOR'S

accordiana

EXCELSIOR ACCORDIONS, INC., 333 SIXTH AVENUE, NEW YORK



608 Standard—\$395
Seven treble shifts



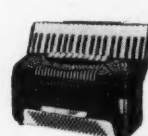
610 Standard—\$430
Seven treble shifts



908 Prof.—\$595
Seven treble shifts



909 Prof.—\$725
Seven treble shifts



911 Prof.—\$750
Ten treble shifts

Composing—An Art and a Living

ROY HARRIS

THE basic problems of our American composers are precisely the same as they always have been for composers in every period and place. They are twofold: economic and aesthetic.

The economic problems of the composer arise out of his relationship to his public. Whether that public gathered in the church or court of yesterday, or in the concert hall, open air, or dance hall, or around the radio of today, the composer's music must always meet the needs of the occasion sufficiently well to justify his profession. The degree of success with which his music satisfies the expectations of those who use it will determine his economic status within the particular branch of the art which he practices. The composer of obvious amusement music has been better paid generally than his more cultivated brother.

The aesthetic problems of the composer arise out of two objectives which he must fulfill: (1) the conception of clear forms which are acceptable to his profession; (2) the creation of moods and invention of materials which will determine his creative authority in society. These aesthetic problems are comprised of two complementary considerations: *unity* and *variation*. Intelligibility is secured by unity; interest is aroused by variation. If a work has too much unity and not enough variation, it is dull. It may be understood by everybody, but who cares? If a composition has too much variation and not enough unity, it is chaotic and understood by no one, which is very annoying to all concerned. All the composer's aesthetic problems, therefore, are problems of the proportion of unity and variation of his materials. Those mate-

rials include rhythmic designs, melodic designs, harmonic textures and sequences, contrapuntal textures, dynamics, and form developments.

Sources of Rhythm

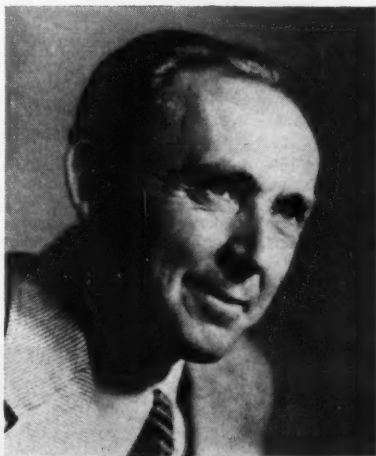
Rhythmic designs, for instance, come from two sources: from the dance and from speech. The designs which come from the dance are to a large extent symmetric. Those which come from speech are likely to be more asymmetric. Some of the dances of more recent development have used asymmetric rhythms very effectively. A good example of this is the rumba rhythm, which is a three-plus-three-plus-two rhythm. If the composer wishes to avail himself of asymmetric rhythms, he must be extremely wary not to change the pattern of the asymmetric design too frequently, because if he does he will lose his audience. The audience can easily follow three-plus-three-plus-two design repeated to the point of hypnotism, but it cannot follow and would not be interested in a design which alternated the groups of *two* with the groups of *three* in such a haphazard manner that nobody could follow them. The

modern composer can use great ingenuity in asymmetric designs, but he must be careful to give his public enough time to adjust to these designs, which should be organic to the melodic and harmonic structure of his work. They should not be at loggerheads to the rhythmic core of his composition. If they are, confusion to the audience will result.

For at least twelve centuries the Occident has been conditioned to melodic designs in definite tonalities. If a composer wishes to enlarge his melodic vocabulary, he must be careful to do it within recognizable confines of tonality. Similarly, most melodic invention of the Occident has been modeled on some type of sequence. The modern composer who wishes to add personal variation to his melody must make an exhaustive study of the principles of sequence, while at the same time avoiding a slavish servitude to the unimaginative, *literal* sequence.

Harmony to a large extent has been developed on a strict tonality. The composer who would add variation to his harmonic texture and form, must learn how to preserve a sense of tonality while avoiding the worn-out authentic and plagal cadences and obvious harmonic textures. In the matter of harmonic textures, the composer must not make the mistake of thinking that he is being *modern* by simply sticking in arbitrary seconds, sevenths, and ninths to an otherwise trite harmonic procedure. If he wishes to heighten and multiply his harmonic colors, he must develop them in conformance with the physical laws of sound, namely, the overtone series. This holds equally true for the color of harmonies invented as well as their relationships. The composer should not use such unrelated harmonic colors that his audience will be confused by the lack of consistent

(Continued on page 78)



Mr. Harris is now composer in residence at Pennsylvania College for Women, Pittsburgh, Pa.

STUDENTS . . . TEACHERS . . . PROFESSIONALS

Here at last!

AN AUTOMATIC PUSH-BUTTON TAPE RECORDER

The exclusive Prestomatic® keyboard controls make the Wilcox-Gay Recordio the simplest operating unit in tape recorder history . . . and for all its simplicity, Recordio maintains its unapproached standard of performance.

Never before has a unit so rich in fidelity, range and tone qualities been available for professional and home recording . . . at such a low price.

WILCOX-GAY

Recordio®



3A10



3F10
Extra-Power
deluxe Recordio

• Size: 18½" x 12¾" x 10½" • Weight: 25 lbs. • 3", 5", or 7" reels • 3¾ and 7½ speeds • 6" x 9" Elliptical PM Speaker • Record Lock Button • Radio-Phono-TV Input Jack • Controlled Reluctance Microphone • Two Record Level Neon Indicators • External Speaker Jack • Tone and Volume Control • Push Pull Amplifier • Fast Forward and Reverse • Storage Compartment



3C10
Combination
Tape-Disc Recordio

19" x 16½" x 11" • 30 lbs. • Two-Tone Case • Transfers from Tape to Disc or Disc to Tape • High Speed Forward and Reverse • Two Record Level Indicators • Can be used as a Conventional Phonograph and Public Address Amplifier • External Speaker Jack • 6" x 9" Elliptical PM Speaker • Full Range Variable Tone and Volume Control • Tape Speed 3¾ I.P.S. • Disc Speed 78 r.p.m.

• Size: 12 x 14 x 9 • Weight: 23 lbs. • 3", 5", or 7" reels • Speed selector: 3A10—3¾ and 7½ I.P.S. • 5" x 7" elliptical P.M. speaker • Record Lock Button • Radio-Phono-TV Input Jack • Controlled reluctance microphone, heat and climate resistant • Two Record Level Neon Indicators • External Speaker Jack • Full Range Variable Tone and Volume Control • Fast Forward and Reverse

3A11 Same Specifications as 3A10
Records at 1½ and 3¾ I.P.S.

WILCOX-GAY

PIONEER NAME
IN HOME RECORDERS

For Sale At All
Leading Music Stores

Write for Illustrated
Descriptive Catalog

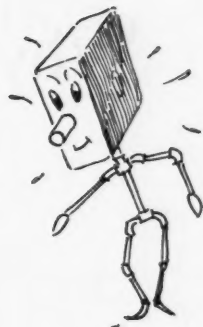
BARTH-FEINBERG, INC.

WHOLESALE DISTRIBUTORS OF QUALITY MUSICAL MERCHANDISE

17-19 UNION SQUARE WEST
NEW YORK 3, N. Y.



It Takes More for TV



ALICE BANNER

New York City
September 20, 1950

DEAR HELEN:

Sorry not to have answered your letter sooner, but you gave me a tough assignment when you asked me to advise you how to break into television as a singer. I'll do the best I can, but let me make clear at the beginning that I do not have a pat formula for "how to become a television star in five easy lessons." I've found that there are as many ways to enter the field of television as there are people who have entered it. All I can do is to pass along to you my own observations and hope that you can make some use of them.

Your solo singing at the radio station where you're working and your choral experience will provide approximately one-fourth of what is expected of you as a television performer. Your college and conservatory training in sight reading and memorizing will supply an additional fourth. So, I'm going to try to outline the remaining fifty per cent of training that you will need if you are to qualify as a successful television singer.

Let's pretend that you are now auditioning for a TV musical — a show that tries to give its audience a varied program of classical, semi-classical, and popular music. First, you will probably chat for five or ten minutes with the audition director concerning your background—home town, college, amateur and

professional experience, etc. In all probability he will then ask you to sing your favorite song. If I were you I would pick a nice light number that doesn't require a great deal of breath control or sustaining of notes, a good "curtain raiser" that can be used to banish the worst of your audition nerves. Remember that the people who are holding the audition are completely aware that auditions cause all sorts of quavers and knee wobbles that ordinarily are not a part of the performance. Yet your susceptibility to stage fright is a good yardstick by which to measure your ability to carry on under the normal stress of a television show.

Sight-Singing Required

Next will follow a routine ear-training test similar to those given by most college choral directors. Then will come a stiff sight-singing test, using various kinds and styles of music. This is a very important part of your audition. At prevailing rates of rehearsal pay, no organization can afford to employ singers who must plunk out their parts on a piano before they can sing them. The need is for singers who can sing a part at sight with a minimum number of sour notes. The musical director of the show won't expect a perfect performance at the outset, but he will demand that the chorus be able to read notes and follow direction sufficiently well to require only a minimum of private and group rehearsals. So, if you are at all rusty along this line, I'd do some

practicing on sight reading and memorizing. Remember — no scores on TV. It's all "by heart."

Now, of all things, a choreographer will ask you to "walk in a figure eight." A bit bewildered but willing, you pace out on the rehearsal hall floor what you fervently hope is a figure eight. "That's fine. Now, let's waltz." After that comes a succession of "Follow me's"—time steps of all kinds, samba patterns, swaying in various rhythms. While you make your feet go through these routines you keep saying to yourself "I'm not a dancer. I'm a singer." Well, you may not be a dancer now, but you'll have to learn. Television is the most demanding medium in entertainment today. Radio requires a good voice and effective mike techniques. Television does, too, and in addition—good appearance, attractive personality, and a graceful body. It is not necessary for you to be a ballerina, but you must be able to move gracefully and follow the routines outlined by the choreographer.

Not all TV programs require such comprehensive "auditions." Just as in radio, a singer finds that one program suits his own talents better than another. However, all the elements of movement, memorizing, and sight singing are expected of a singer at one time or another on a television show. The more elements of television you can master, the better your future (and salary) will be.

I can't exaggerate the need for
(Continued on page 72)

Alice Banner has been associated with her husband, Bob Banner, in the production of many television programs.

Why Your Manuscript Was Rejected

FRANK CAMPBELL-WATSON

YOU may be one of thousands who have submitted an original musical composition to a publisher, only to have it rejected. You may have wondered why you were not offered an immediate contract. Your composition was highly praised by many of your musician friends. It was performed at the spring concert with great success; even the head of the Music Department at the University said it was an outstanding work! You wrote all of this to the publisher when you submitted your manuscript, but apparently the editor simply didn't know a good thing when he saw it. You doubt whether he actually *did* see it; and you are convinced that he is probably a self-opinionated stuffed shirt, an iconoclast with a red pencil, or a hard-boiled musical politician who couldn't be expected to appreciate an unknown composer.

You may be right in your judgment, but before you pronounce the verdict why not let the editor explain some of the facts and problems with which *he* is concerned? He would welcome such an opportunity to explain, and you might even find him quite human and helpful.

You might find that the monster you have conjured up does not enjoy his day-long job of examining and passing judgment on new manuscripts. His office is not a softly lighted, esoteric hideaway, but rather the nerve center of a highly organized machine of industry.

A music publisher who maintains a large catalog with widely diversified classifications covering every

known field of musical expression is bound to receive a staggering influx of manuscript. In accepting these manuscripts through the mails or by express, the publisher assumes a somewhat unfair, to him, responsibility for their safety and dispatch. It is for this reason that the bulk of *unsolicited* manuscripts are often returned to the senders unopened. This might appear unduly discourteous to the well-intentioned composer, but when measured against the uninvited responsibility of accidental loss, misplacement, or damage, the gesture would seem to justify itself.

Publisher's Viewpoint

Now how can a publisher be sure that among the unsolicited manuscripts there might not be a musical masterpiece, or at least a popular song which might jolt the entire nation? Let us consider this from the standpoint of the publisher himself.

To begin with, the publisher is principally interested in *his market*, whether it be for popular songs, or for symphonies. Music publishing is as much a business enterprise as manufacturing, merchandising, and insurance. Actually it comprises all three of these. The publishing of music is not a philanthropy; there is no subsidy, endowment, or fund upon which a publisher may draw to balance a staggering budget against the whims and fancies resulting from undisciplined editorial control. When a publisher decides to bring out a musical composition, you may be certain that he has considered the idea from all possible viewpoints before issuing a contract.

He is making an investment in something intangible and abstract, consisting of written music with or without an accompanying text. The article must be manufactured and merchandised at considerable cost, and the success or failure of the investment is shared with the person or persons responsible for the creation of the article. And although admittedly the majority of published compositions, whatever their form, style or investiture, are far from being masterpieces or hits, *your* manuscript was returned. . . .

When the publisher receives your manuscript, it is read by the music editor, who is primarily responsible to the publisher for carrying out the firm's policies, in all their intricate details. The publisher maintains his editor for his ability to design and plan publication schedules (in close cooperation with promotional and sales officials), for his knowledge of production and manufacturing, and above all, for his knowledge of music in all of its phases, and for his discernment in gearing this knowledge to an end which is both artistic and commercial.

The editor gives your manuscript a searching analysis on the basis of musicianship and technic. If your manuscript is educational in nature, it is classified and graded according to its particular niche. These factors are then balanced against the sales potentialities and existing publication schedules. Next in order are conferences with the sales and promotional staff to determine *if, how,* and *when* your composition might be marketed. If the decision is in your favor, the production department then estimates the cost of manufacture, and establishes the selling price. After further consideration a contract may be issued to you.

In this connection, some years ago a two-year experiment was conducted by the writer in an effort to ascertain how many unsolicited manuscripts merited publication. *All manuscripts received were carefully examined.* The task was monumental, considering that from two to five hundred manuscripts were received each week. This enormous aggregation disclosed truly pathetic attempts of the composer to immortalize in verse and song some

(Continued on page 58)

Mr. Watson is editor-in-chief of the standard and educational division of Music Publishers Holding Corporation.

First — and Last — Performances

PAUL CRESTON

PREMIERE mania, or the ungovernable desire for first performances, is an affliction prevalent not only among orchestral conductors, but among chamber music performers and soloists as well. Although our major concern here is with his influence on contemporary American music, it should be noted that the premiere maniac reacts similarly to a first-presentation vehicle of any period or nation. Time, place, significance, or growth, are of no importance to him. He worships only Firstness. As much hullabaloo is raised over the first performance of an unknown violin concerto by Robert Schumann as over a new symphony by a twentieth-century Russian composer.

When a newly discovered work by an old master is presented, the audience often realizes that there was justification for its neglect; it never should have seen the light! Such performances can rightfully be called the first and the last. But our present concern is with the matter of first (and last) performances of significant contemporary American works.

The psychological causes of premiere mania as found in practically all fields of endeavor (music, radio, cinema, etc.) are too numerous and complex to be dealt with in this short article. Narrowing the problem to music, however, the motivating force is probably a form of egotism or vanity, and the resulting pathological condition definitely retards the progress of the art. For when personal vanity supersedes intrinsic worth in the presentation of a musical composition — either through the glorification of the artist rather than the art, or through the emphasis on newness rather than on worthiness — art values become distorted and unbalanced.

Paul Creston's compositions have appeared on the programs of many major symphony orchestras.



There are two specific reasons why premiere mania is particularly undesirable to the composer. One is that the first performance of a significant work is almost never the best. Too many obstructive elements are involved which only time, repetition, discussion, and closer acquaintance can eliminate. The literal-minded person will remark that there can be no second performance without a first. But my argument concerns "first" as opposed to "repeat" performances. "First" by a conductor should include a group of about five performances. (It would be ideal if critics were invited to all five and wrote their reviews after the fifth.)

A specific, but not unique, case proves the value of grouped performances. Eugene Ormandy gave

five performances of my First Symphony with the Philadelphia Orchestra, four of which I attended. (Incidentally, and in all fairness to Mr. Ormandy, I must mention that these performances were not a premiere.) The first of these was very good; the second, better; the third, still better; and the fourth superlative. Certainly the work was thoroughly studied and carefully rehearsed for each performance, but there is no substitute for repetition and longer acquaintance.

The second argument against premiere mania is of even greater importance to the composer. When first performances are constantly requested of him, he feels compelled to oblige in order to keep his music before the public. When this course is followed, quantity rather than quality becomes the goal. And when this goal is decided upon, creativity stoops to formulae, clichés, self-plagiarism and the like, thereby precluding further discoveries, greater development, or broader perspectives.

It is up to performing artists to realize their responsibility to the life and progress of musical art; to place this responsibility and this art before any personal spotlight or audience appeal; and to be concerned not with the first but with the best performance, not with the novelty but with the merit of a work.

Vocational Interest Tests

Stanford University has now established the test pattern for music and within a few weeks will begin to process the Vocational Interest Research test forms which MUSIC JOURNAL subscribers have filled out and sent in during the past few months.

This test, which measures attitudes not only towards music but towards many occupations, is of special value in helping the young high school graduate or college student choose a

vocation. For those who are already established professionally, it can suggest interests which may profitably be correlated with the subject's present job.

The Stanford Test is available to MUSIC JOURNAL readers through new or renewal subscriptions. The test will be sent to anyone the subscriber designates. Stanford University does the scoring and sends the rating direct. Just fill in the blank at the bottom of page 80 in order to receive your copy.

MILLS

METHODS & MUSIC

*Highly
Endorsed
Teaching
Methods!*

First Choice Of Music Educators And Audiences!

The DIATONIC MODES in Modern Music

by John Vincent

A dynamic new theory of the modal scales... an invaluable book of modern theory for Composers — Arrangers — Teachers — Students — Musicologists — Music Lovers.

Price 12.00

EASY STEPS TO THE ORCHESTRA

BOOK ONE — FOR STRINGS ONLY

By Marjorie M. Keller and Maurice D. Taylor

A beginning method for the basis of the orchestra — the string section. Fundamentals of bowing, fingering and reading. Enthusiastically received and used in schools throughout the country. Pupil's Books .75 each instrument Teacher's Book 3.50

A Natural Follow-up to Book One!

EASY STEPS TO THE ORCHESTRA

BOOK TWO

FULL INSTRUMENTATION

Just Published!

By Marjorie M. Keller and Maurice D. Taylor

The methods used so successfully in teaching string instruments are expanded for full orchestra. Aimed at students just past beginner's stage — suitable for individual as well as class instruction. Also ideal for practice sessions... establishing orchestra balance. Contains program material. Pupil's Books .75 each instrument Teacher's Book 3.50

BAND

New Releases

ORCHESTRA

BELLE OF THE BALL — Leroy Anderson

Full Band \$5.00 Symphonic Band \$7.50

MEXICAN HAT DANCE — arr. Philip J. Lang

Full Band \$6.00 Symphonic Band \$8.50

SECOND SWEDISH RHAPSODY — Erik Leidzen

Full Band \$7.00 Symphonic Band \$9.00
With Full Score \$1.50 Additional

OUVRE TON COEUR — arr. Philip J. Lang

Full Band \$4.00 Symphonic Band \$6.00

CUBAN HOLIDAY — Donald Phillips

Full Band \$5.00 Symphonic Band \$7.50

THE PHANTOM REGIMENT — Leroy Anderson

Set A—\$3.00 Set B—\$4.50 Set C—\$6.00

FUNICULI FUNICULA — arr. Philip J. Lang

Set A—\$3.50 Set B—\$5.00 Set C—\$6.50

NURSERY RHYMES — Alfred Antonini

Set A—\$3.00 Set B—\$4.50 Set C—\$6.00

SONG OF JUPITER — arr. Leroy Anderson

Set A—\$4.00 Set B—\$6.00 Set C—\$8.00
Each Set Includes Full Score

DARK EYES — arr. Philip J. Lang

Set A—\$3.00 Set B—\$4.50 Set C—\$6.00

MILLS MUSIC, Inc. 1619 BROADWAY, NEW YORK 19, N. Y.

The Music Teacher and New Music

BERNARD U. TAYLOR



MY answer to the question "Is American music being given a fair hearing?" is a very emphatic "No!" American music has never received the recognition that it deserves, and it never will until all the institutions and individuals that are needed to give it a fair hearing join together and formulate a definite long-range plan, covering a period of years, that will be designed solely for the purpose of promoting American music.

These combined forces should include the composers, the librettists, the lyric writers, the publishers, the performers, the critics, the managers, the radio, the press, the music schools, the music clubs, the teachers and every other agent that has a stake and a pride in American culture. As matters stand at the present time, all the above-mentioned agents do a lot of talking about what they have done or are doing in an individual way to promote American music, but unless they close ranks and present a united front with a definite, clear-cut, workable plan, the case is hopeless.

A plan of this kind, if it is to be successful, must be worked out with definite objectives in mind. The main objective, as I see it, is for all of us to realize that there is American music that should and must be heard, and that the only way it can obtain a satisfactory hearing is through a unified voluntary organization of the above-mentioned institutions. This voluntary organization

should adopt a slogan which all will solemnly agree to uphold faithfully. This slogan might go something like this, "We Are Resolved to Do All in Our Power to Give American Music a Fair and Unbiased Hearing, Whenever and Wherever Possible."

Such a slogan would focus attention on the fact that there is music by American composers that deserves to be heard, and that these organized forces are determined that it shall be given a fair hearing. Also, such an organization and slogan would centralize all efforts now carried on by individuals and separate organizations, and would spotlight the whole "cause" as nothing else could. If enough of the right kind of publicity were given to such a slogan, in a comparatively short time it would become a great incentive to every person who believes in and lives for the day when American music will receive the recognition and respect which it deserves.

Teachers' Responsibilities

Plenty of people will say that such a plan is a fantastic dream; that it could never be brought to reality. Many will scoff at the idea of bringing together so many varied interests. Let me remind these doubters that in this great country of ours, absolutely *nothing* is impossible. All we need is to believe that such a procedure is just, and the only efficient way to handle this very important problem. All of us can and should contribute something to the carrying out of such an enterprise. I mention below just

two ways in which teachers could help.

1. Pressure can and should be brought to bear on the American teacher who has been European trained, and who has no interest in and feels no responsibility toward the young American students with whom he is in daily contact. These students rarely play or sing American music.

I include, too, in this group, the foreign-born teacher who is privileged to teach in this country, but who knows practically nothing of American music, and in most cases cares less. These teachers have a great influence on their immature students, too many of whom never hear anything about American music except scornful and derisive criticism. If the teacher happens to be French, he knows and teaches only French music. If he is German, it is only German music that he likes and with which he is familiar, and so on and on. Is it any wonder that many American students, surrounded during their formative and impressive years by this sort of influence, grow to maturity knowing absolutely nothing but music of the past. In my opinion, some serious thought should be given and some positive action taken to combat this pernicious influence in America.

2. The teacher's studio can be and should be a laboratory and workshop for the examination and appraisal of newly written compositions. The teacher can be an important point of liaison between the composer, the performer, the publisher, and the manager. All teach-

(Continued on page 62)

Bernard U. Taylor is a member of the voice department of the Juilliard School of Music.

They're all switching
to
BRILHART REEDS



**BETTER CANE!
LONGER LASTING!
BETTER PLAYING!**

*Only a limited quantity
of Brillhart-Cane Reeds
are made each year*

**OBTAIN YOUR SHARE
OF PLAYING SATISFACTION
BY VISITING YOUR MUSIC
DEALER... OR SEND FOR
DESCRIPTIVE PAMPHLETS**

25 Eb ALTO SAXOPHONE REEDS
Brilhart
STRENGTH No 3
Medium

BRILHART MUSICAL INSTRUMENT CORP.
BOX 36 HUNTINGTON, NEW YORK

Makers of the Famous Brillhart Mouthpiece

After High School . . .

Whose Responsibility?

ALFRED SPOUSE

AMONG the challenging questions music educators are always asking themselves this one pops up frequently of late: "What are we doing about the musical life of students after graduation from high school?" The query has a conscience-stricken sound. It implies a guilty feeling of opportunity ignored—perhaps of duty neglected. One is impelled to ask what those in the fields of mathematics, science, history, and English are doing. Teachers in these subject areas do not appear to be haunted by anxiety about the community uses ex-students may be making of their education. Music is in precisely the same category as the other learnings, each one is a facet resulting from the polishing operation of public instruction; or at least our pious hopes run in that direction.

How potent do these learnings remain after graduation from high school? Music teachers flagellate themselves whenever it is pointed out by some cynic that our youth are more taken by Harry James than by Jascha Heifetz, or by Frances Langford and the thin crooner than by Helen Jepson and Richard Crooks. I see nothing reprehensible about it. Teachers sometimes forget that youth is young. People of my age are indifferent to Harry and Frances and a trifle intolerant of Frankie. But youth speaks to youth, and I would be much more perturbed if the youngsters failed to like them.

One hears it hinted that our offspring noticeably do not mob the bookshops, clamoring for the finer literature. The book vendors apparently do a better business in the less erudite titles which escape mention in the approved reading lists for English honor classes. A great newspaper lately questioned the knowl-

Mr. Spouse is director of music in the schools of Rochester, N. Y. and teaches in the Eastman School of Music.

edge of ex-high school students in the field of American history.

But, withal, there is no discernible movement among English teachers or history teachers to pursue former students, now free of their ministrations, into the civic scene in order to make sure that they continue to live the good life. Possibly they take the sensible attitude that, having supervised the learning processes of children until graduation, one of two things should be inferred: either the process was fairly efficient and can be trusted to function, or it was inefficient and should be renovated with reasonable dispatch. It is heartening to note that the teaching profession usually issues an uneasy appraisal of its own weaknesses long before lay observers become critical, with the result that curricula are perennially subjected to revision. Be that as it may, young people who have spent twelve of their first eighteen years being deliberately conditioned can hardly fail to give evidences of that conditioning in their maturer years.

Early Years

If an interest in any particular subject has been discovered and nourished in a child's mind during the formative years, that interest does not expire with a tired sigh on graduation day, never to be heard of again. On the contrary, the chances are that it will continue to motivate for years to come and thus keep its possessor's mind pleasantly massaged and flexible. If the net result of twelve years of instruction and leadership is an attitude of disinterest on the part of students, what good would further goading accomplish? If in twelve years we have not been able to "sell" music to youth, to use and enjoy in maturity, does anyone suppose that the situation could be mended by more of the same after graduation?

The time to get the work done is during those twelve years, for they are the years which count. That is the time to let music speak directly to the student; the adult will not thereafter think of depriving himself of its pleasures. This is equally true of the small minority who possess marked talent, and the large majority of students whose vocation will be in other fields than music. Thus, if a young man finds his economic security best guaranteed by a job in industry, to which he may or may not be partial, his special interest, whatever that may be, will now become his hobby, and he may well relieve the tedium of the day's work by building toy airplanes, investigating the idiosyncrasies of the ladybug, or playing the flute evenings.

Now in my home town we have been so thoroughly occupied by the twelve-year job heretofore mentioned, that we have not had time to sally forth after ex-students, breathe down their necks with deep devotion, and insist upon their giving immediate evidence of their culture by regimenting themselves into symphony orchestras and a *cappella* choirs. We have assumed instead that, if they wanted to, they would do their own organizing in their own way and in their own good time, if, when, and as the spirit moved. Our feeling has been that if music is indeed the powerful force, the emotional outlet, the potent morale builder that we have cracked it up to be, it should be able to lift its head a little by virtue of its own properties, even if we are not on the spot to see it.

A cursory examination of the local scene seems to justify our assumption. I do not mean to imply that any time you alight from a train here you will instantly be greeted by a brass band of alumni who could not down the impulse to make mu-

(Continued on page 78)

OUR SCHOOL ORCHESTRA FOLIO

Concert Size

Arranged by **MERLE J. ISAAC**



A collection of 15 renowned compositions carefully arranged and edited to provide the young musician with a stimulating, instructive and enjoyable experience in orchestra playing.

Contents include: ANCHORS AWEIGH, YOU WERE MEANT FOR ME, PAGAN LOVE SONG, I'LL SEE YOU IN MY DREAMS, A SONG OF OLD HAWAII, JEANNINE (I Dream Of Lilac Time), GOOFUS, OUR DIRECTOR, WHEN I GROW TOO OLD TO DREAM, I DON'T KNOW WHY, DAYBREAK, OYE NEGRA, RAMONA, I'M AN OLD COWHAND and LINDA MUJER.

Instrumentation

PIANO-CONDUCTOR
ADVANCED VIOLIN
1st VIOLIN
2nd VIOLIN
3rd VIOLIN (VIOLA &)
VIOLA
CELLO
BASS

FLUTE
OBOE
1st CLARINET IN Bb
2nd CLARINET IN Bb
BASS CLARINET IN Bb
BASSOON
Eb ALTO SAXOPHONE (OPTIONAL)
Bb TENOR SAXOPHONE (OPTIONAL)

HORNS IN F
HORNS IN Eb (OPTIONAL)
1st TRUMPET IN Bb
2nd TRUMPET IN Bb
TROMBONE
TUBA
TIMPANI
DRUMS

Price: Each Book \$1.00 • Piano-Conductor \$1.50
Send for FREE 1st Violin Part

SONAL SERIES

by HARRY WILSON

E SAM AND

FOUR PART

ON THE

• FOUR PARTS PART S.A.B.

each • Send Copy

CHORAL ARRANGING For Schools, Glee Clubs and Publication

By HARRY ROBERT WILSON

A complete guide for the problems of choral arranging for all types of voice combinations and for all kinds of choral groups in schools, churches, community or professional organizations.

CLOTH BOUND—Price \$3.50

PAUL YODER ARRANGING METHOD For School Bands

The outstanding features of this method include complete instruction in arranging for instruments individually and in sections as well as detailed explanation of the principal uses of these instruments in arranging Melody, Accompaniments, Figurations and Countermelodies, etc. Many musical examples are used to illustrate the text.

Price \$3.00

ENSEMBLE WILLIAM H. CHALLIS

b CLARINET

b Clarinets • Horn

DEEP PURPLE THE RAINBOW
OLD TO DREAM THE YEARS

Price \$1.50

BRASS C

and 1st and 2nd Horns Score and Parts

WHEN OLD TO DREAM

Price \$1.50

BRASS

1st and 2nd Trumpet (Tuba) and Tuba

TEMPTATION BLUE MOON

Price \$1.50

STRINGS MODERNE For String Orchestra

Arranged by MERLE J. ISAAC

Strings Moderne is a collection of outstanding musical favorites which have been arranged especially for groups of young string players.

CONTENTS

DEEP PURPLE
BLUE MOON
OVER THE RAINBOW
STAIRWAY TO THE STARS
IN A LITTLE SPANISH TOWN
ONCE IN A WHILE
DAYBREAK
SIBONEY
JEANNINE (I Dream Of Lilac Time)
WHEN I GROW TOO OLD TO DREAM

INSTRUMENTATION: 1st Violin • 2nd Violin • 3rd Violin—(Viola &)
Viola • Cello • Bass • Piano-Conductor

Price: String Parts \$1.00 each • Piano Conductor \$1.50



Sales
ST, INC., CORPORATION, WALTER JACOBS, INC.

799 SEVENTH AVENUE, NEW YORK 19, N. Y.



Pianos I Have Known

GYORGY SANDOR

THE ideal for which every musician strives is to make the most beautiful music possible, and to bring out the best of the instrument he is playing. At first glance this would seem to be a very simple matter, but actually it is the most difficult problem that faces a pianist. Other instrumentalists play an instrument which is their own and carry it around with them. In the case of a pianist, however, obvious factors of expense, transportation, and travel schedules result in every concert being given on a different piano, and thus each concert presents a potential struggle between a pianist and his concert grand.

Certain pianists have, of course, carried their own instruments with them on tour, but they have been the favored few. Paderewski always travelled in his private car, and it was therefore comparatively easy for him to take his piano right along with him. Josef Hofmann also played the same instrument in all of his concert appearances, but in his case this was the only condition under which he could play at all, as his hands were extremely small and the keyboard was built especially for him, with keys which were narrower than the standard. Without this particular piano, Hofmann could never have played his programs with the mastery for which he was renowned.

Very often I am asked why, if an artist always plays a Steinway, for instance, there should be any problem, since people suppose that a concert grand is a concert grand, and if it is made by one company it

should be just like every other one turned out by the manufacturer. Nothing could be further from the truth. Each piano has its own personality, and they are all different, even when made by one company in the same series. Add to this the fact that the more important companies, such as Steinway, Bechstein and Blüthner, are constantly improving their products and that it is impossible for every company supplying instruments for concerts in various cities of the world to obtain a new piano every time an improved model appears on the market, and some idea of the variety of instruments encountered on a tour may be obtained.

All Makes

During the course of my career and tours in various parts of the world I have played everything from an upright Bosendorfer to the latest Steinway concert grand, and I have always tried to maintain the same quality of music no matter what make of piano was provided for my concert.

On some unfortunate occasions, when I arrive late in the city where a concert is scheduled, it is impossible for me to rehearse on the piano upon which I will play my concert. It is with dread that I wait to hear what happens to the first chord, the initial probing into the bass register and the primary flights into the treble. And at this juncture I must mention a further complication: not all pianos have an equal sonority or action throughout the entire keyboard. Therefore, to be sure that his interpretation will be according to his standard the artist must use,

almost instinctively, unusual muscular reactions to attain it. And please realize that on a percussion instrument once a note has been played it is finished, so the artist must foresee what will happen before he strikes it, for when it has sounded the tone cannot be changed.

For this reason, unless I am somehow prevented from doing so, I insist on going over my entire program, note for note, on the piano I am going to play in the concert. I have even insisted on several occasions that the doors be kept closed after the scheduled time of the concert in order to finish the rehearsal. This enables me to get thoroughly acquainted with the instrument, learn its peculiarities and potentialities and adapt myself to them, by listening carefully and analyzing my own muscular response. Thus I am able, during the recital itself, to treat the piano as a friend, bring out its best qualities and minimize its worst ones, and not indulge in a heroic struggle in which the piano is bound to come through the victor.

A piano is made of wood, metal, and felt, all of which give a certain response to pressure, but at the same time have a limit of elasticity, and this is the limit to which it is able to respond. It is an adjustment of dead material to a living organism, and it is easily seen that the living organism must consider how much the material is capable of giving forth. What we hear and our muscular sensations must guide us in our contact with the instrument.

In connection with this aspect of the question, one has only to consider why it is that such artists as Horowitz, Lhevinne, Rachmaninoff,

(Continued on page 75)

Mr. Sandor is an eminent concert pianist who has concertized in many countries and "met" many pianos.

BMI announces

YCRA YOUNG COMPOSERS RADIO AWARDS FOR 1953

Broadcast Music, Inc. has again joined forces with many radio stations and the nation's leading music educators to provide this opportunity... An opportunity for the young composer to gain recognition and be rewarded for accomplishment in musical composition • The young composers in our schools and colleges today will be the great music creators of the next generation • Development of this talent through encouragement and education will insure our heritage of music in the future.

FACTS ABOUT YCRA—1953

What is the purpose of YCRA?

It is a music composition contest designed to encourage composers of concert music in schools and colleges, through a systematic series of annual awards.

Who are the composers YCRA is trying to reach?

Specifically, students in schools, colleges and conservatories. In selecting these groups, we are automatically selecting those students who are likely to have the soundest basic training and also indirectly encouraging musical education.

What are the prizes?

The national awards in the undergraduate and graduate group will consist of \$1,600 each. All awards are to be used for further musical study within the U. S. Regional awards will include suitable duplication of the scores of first-place winners when so recommended by the judges. In the graduate group, provisions will be made for continuing study with a leading composer or the like. Obviously, at each level suitable certificates of award will be presented.

Who started YCRA?

YCRA is conducted under the auspices of Broadcast Music, Inc. (BMI), a musical performing rights licensing organization which has always been closely identified with radio and television performances. Aiding in the creation and development of YCRA were those groups which traditionally have been responsible for the creation of concert music in the United States—music educators, publishers, performers and the organizations through which these persons make themselves felt. Officers and members of such organizations as the National Federation of Music Clubs, Music Educators National Conference, Music Teachers National Association and National Association of Schools of Music have given unstintingly of their time, experience and wisdom.

Who is eligible for the YCRA?

Any student in an accredited college, university, graduate school or conservatory of music can enter YCRA. Competition is limited to students under twenty-six years of age but time spent in military service may be deducted.

What criteria govern thinking of the YCRA Committees?

YCRA does not contemplate merely the awarding of prizes. It is intended, to the largest extent possible, that the contest be determined by practicable factors which will make the music selected available for performance, broadcasting and recording purposes. The cooperation of influential persons in all of these fields has already been enlisted.

What is the period of the 1953 contest?

Compositions may be entered now, and the contest will end at the close of the calendar year, 1953. Awards will be made as soon as practicable thereafter.

For complete information, including application blanks, official rules and other particulars, write to:

**YCRA National Chairman, Broadcast Music, Inc.
580 Fifth Avenue, New York 36, N. Y.**

YOUNG COMPOSERS RADIO AWARDS
Conducted under the auspices of
BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 36, N. Y.

Orchestra Scores Within Reason

SAMUEL W. SPURBECK

THE goal of some of our American composers and transcribers seems to be performances of their works by major symphony orchestras or comparable radio organizations. Achievement of this goal unquestionably brings momentary glory to the creators and may lead to further performances. It may also serve to introduce them to a limited audience and possibly provide a modicum of income. To have a work performed by a major symphony orchestra is a great tribute to the ability of a composer or transcriber. If, however, they would only look to the future they might see the folly of such limited aim. Instead of writing difficult music for virtuoso organizations with unlimited instrumentation and skill they should concern themselves with giving their music a wider hearing, thus perpetuating their creations.

Let them write difficult music but music commensurate with the abilities of the less skilled organizations. Hundreds of symphony orchestras—those in smaller cities, in colleges, and even in high schools—do not possess the musical resources necessary to enable them to play works beyond their skill and they cannot afford to hire players of the unusual instruments. The average good symphony orchestra has a standard instrumentation. It cannot boast of two harps (often none at all), contra-bassoon, two English horns, bass flute, celesta, xylophone, three tympani, double basses with E-string extension, bass trombone, or the more exotic percussion. The usual instrumentation should be well known to all, but, in case a reminder is needed, the following is standard: two flutes (sometimes a third interchangeable with piccolo); two oboes; English horn (rare); two clarinets; bass clarinet (rare); two bassoons; four horns; three trumpets; three

trombones (alto and bass trombones are rare); tuba; two tympani; percussion (snare drum, bass drum, cymbals, triangle, tambourine, etc.), and strings. In many instances, especially since the war has depleted the ranks of musicians, the string sections are smaller and less proficient than ever.

The skill of the players is limited in these organizations. For the most part, they are amateurs—business and professional men and women, students, teachers, etc. It would seem that a composer or transcriber would be wise to direct his efforts, at least in part, to writing music within the abilities and resources of this not inconsiderable group of less skilled symphony orchestras. Especially should he see to it that his music is played by student organizations of our conservatories, colleges, and high schools. Anyone hearing or conducting a symphony orchestra made up of students in the process of perfecting their instrumental skill is struck by the earnestness, enthusiasm, and cooperativeness of the members. It is they who will eventually play in the larger symphony orchestras or teach our future musicians. It is they who will be the audience of the future. It is they who will support our musical organizations. Their love for and devotion to music is very apparent. Why should not this love encompass the music of our leading composers and craftsmen? The answer is simple. They do not write music our students can play!

Unusual Instrumentation

To some extent the problem of the unusual instruments in our average symphony can be solved by cross-cuing, but too much of this practice leads to patchiness of ensemble and orchestration. It would be much better to have music designed strictly for the less skilled

symphony of standard instrumentation.

The lack of unusual instruments is not the only difficulty. From a purely practical point of view, composers, transcribers, and orchestrators fail to score properly for the non-professional player. Among their sins are the following:

1. Extended passages in the higher positions of the strings.
2. Low C-D-E on the flute. Rapid non-diatonic, non-chordal passages.
3. Rapid passages and those in the upper register of the bassoon (F-G-A).
4. Unusual and wide skips for the horns.
5. Numerous and rapid changes from alto to treble clef on the viola.
6. Numerous and rapid changes from bass to tenor to treble clef on the cello and bassoon.
7. Alto and tenor clefs for trombone.
8. Numerous and rapid changes of pitch for tympani. Few orchestras can boast of pedal tympani or more than two drums.

These are but a few glaring faults a composer or orchestrator should avoid.

Difficult compound meters and rhythmic figures are out of the question for the non-professional, less skilled orchestra. Even if conquered individually, these problems become acute in ensemble. Furthermore, to require an amateur organization to play *ppp* or *pppp* is asking too much. Tone quality and intonation immediately suffer. The same may be said of *fff* or *ffff*. Tonal distortion grates upon the ear. The brasses blast, the woodwinds squeal, the strings rasp. If we are to teach players the value and conception of good tone, balance, ensemble, and intonation, extraordinary demands must not be made upon their skill.

Since the days of Wagner, Richard Strauss, and other classic com-

(Continued on page 61)

Mr. Spurbek is a member of the faculty of Crane School of Music, State Teachers College, Potsdam, N. Y.

New Music Horizons



Accompaniments and Interpretation book for the teacher. One book for each grade, 2-6.



Teacher's book for grade 1.



A music readiness book for grade 1.



Selections from New Music Horizons simply scored for 12 instruments.



Kindergarten and nursery school book, with accompanying recordings.



4 records for each grade, 1-6. (Voice with instrumental ensemble.)



2 books for junior high school with teaching aids included.



A pupil's book for each grade, 2-6.



4 records for each of the junior high school books.

*From the bright-eyed beginnings
of the child's musical experience
through the magical teen-age years —
the best in school music always means*

SILVER BURDETT COMPANY
45 East Seventeenth Street, New York 3, New York



Accuracy in Performance

OLGA SAMAROFF-STOWKOWSKI

IN the course of twenty years of activity as a music educator, I have come to the conclusion that except for inspiration, the rarest thing in a student's approach to music is true accuracy. There is so much more to accuracy than just playing right notes.

Two questions to be considered in connection with the prevailing and appallingly low standard of accuracy among the rank and file of music students are: whose is the fault, and what is the true significance of accuracy in musical performance?

The fault, it seems to me, cannot be laid entirely at the door of the individual teacher. The distressingly low standard of accuracy among music students—a standard that would not be tolerated in any other branch of education—is rather the result of a whole approach to the teaching of music which I am pretty sure was the initial experience of all of us here present. For convenience' sake, let us call it the nineteenth-century system of teaching music, because it was a system accepted without question in the nineteenth century and only now in the twentieth century is beginning to be questioned by serious educators. In this nineteenth-century-system of teaching, far too little insistence upon the student's independent use of his own knowledge was made. A much too easy acceptance of mistakes that never should have been made caused the student

to minimize his own responsibility toward accuracy in his work. He regarded the music lesson in which his careless mistakes were corrected by the teacher as a perfectly normal procedure. An intelligent youngster who would blush to be caught adding up two and two as five thought nothing of playing long notes short and short notes long. Bright boys and girls who would reject as utterly impossible the substitution of the word cow for the word moon in reading, blithely played wrong notes that changed the whole tonality of a passage. The wasteful habit of paying someone to tell them an F sharp was an F sharp—although they possessed the knowledge that would enable them to recognize the note themselves—never seemed to bother them.

Widor's Corrections

I have a vivid recollection of the first music lesson I had in Europe. It was in Paris at a convent where I had just been admitted as a boarder. I was eleven years old. The piano students in the convent were taught by nuns, but once a month the eminent French composer and organist, Charles Marie Widor, came to supervise their work. Although I was to study piano outside of the convent, I was admitted to his class. The lesson consisted mainly of corrections of wrong notes. "G in the bass, Mademoiselle, G in the bass," was the kind of patient admonition from Widor that was the theme of the class work. The girls blushed, the nuns who taught them

blushed, but everybody seemed to consider the proceedings utterly natural and normal.

Up to that time I had studied with my grandmother. I remember thinking as I listened to Widor's class that she somehow made me feel ashamed when I played wrong notes. She not only corrected them, but she managed to make me feel it would have been much simpler to play the right ones in the first place. She was ahead of her time.

Contrary to the belief of many people that I accept only advanced pupils with concert-caliber talent of the highest order, I have actually taught beginners, amateurs, students with little talent, students with no talent, and students of all ages. Taking into account my courses for listeners who know nothing at all about music, I have pretty well run the gamut of teaching experience. It is this that makes me so firm in the conviction that we twentieth-century teachers can make an important contribution to general musical education by an approach that forces the independent use of all the knowledge a student possesses—an approach that obliges the student to think.

In various debates I have had on the subject with colleagues, I invariably meet the question: "What about all the great musicians who were developed through what you call the 'nineteenth-century system of teaching music'?" My answer usually is: "I class them with the great men of all types who reached the heights in spite of a kind of

(Continued on page 48)

The late Mme. Samaroff was one of the foremost pianists, authors, and lecturers of our time.

GIULIETTI

and  accordions

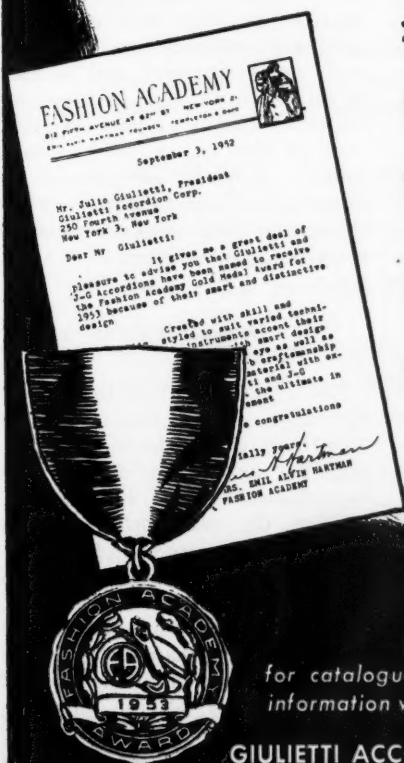
First

TO BRING PRESTIGE TO
THEMSELVES AND THE ENTIRE INDUSTRY

AWARDED THE 1953
FASHION ACADEMY
GOLD MEDAL

THE QUALITY LINE

Now the Nation's Style Leader!



First

to unconditionally guarantee 100% protection to authorized, franchised dealers throughout the country.

First

to conceive and feature the VISI-SHIFT, a patented new design for placement of the treble switches.

First

to introduce a quality line of 120 bass accordions at competitive prices, hand-finished throughout, yet designed for beauty and styling for added sales appeal.

First

to design modern and sturdy carrying cases, plastic dust covers, exciting lapel emblems — all supplied at no charge with every GIULIETTI product shipped.

First

to design a radically new form of patented accordion grill on the new 1953 line that should set the style and pattern for the accordions of the future.

• FIRST IN QUALITY
• FIRST IN TONE
• FIRST IN STYLE

Now

for catalogues and franchise
information write to

GIULIETTI ACCORDION CORPORATION, 250 4th AVE., NEW YORK 3, N. Y.

PERFORMANCE

(Continued from page 46)

general education that included the reciting of a soon-forgotten memorized text, the birch rod as punishment, and other features which have been replaced by independent thinking and research on the part of students. The outstanding men of the past achieved their greatness in spite of, rather than because of, their education.

The successful university professor today imparts knowledge and sees to it that students progress in their work, but his relation to students outside of his lectures is rather that of a consultant than of a dogmatic intellectual taskmaster. In every department of modern education, the student is expected to find out all he can for himself. If he fails, one can be reasonably sure he would not have succeeded under the old system of having all his knowledge pumped into him by a teacher.

Another question I usually meet in debating this matter is, "In teaching piano, is it not the duty of the teacher to pass on the great performance traditions of the past?" My answer to that is another question, "Which tradition?"

Individual Styles

At the time that I was trying to find myself as an independent musician, after being coached for ten years in Europe (in Paris, Berlin, and Vienna), there were three famous pianists generally regarded as Chopin specialists—Paderewski, De Pachmann and Gabrilowitsch. I knew their playing thoroughly. I still possess scores in which I noted the very different and very individual way in which each one played Chopin. Shall I pass on to my students the Paderewski tradition, the De Pachmann tradition, or the Gabrilowitsch tradition? Or shall I pass on the Russian tradition as I learned it from Jedliczka, pupil of Nicholas and Anton Rubinstein? I could also pass on the French tradition of which I had a copious dose at the Conservatoire de Paris. That would be relatively simple, inasmuch as Mr. Cortot has documented it in his Chopin editions.

The truth is that the tradition passed on by any teacher is based

upon what he was taught, and this whole chain of passed-on traditions is actually inspired either in the beginning or somewhere along the line by preference for a particular artist or adherence to a certain school. The famous Beethoven players who were held up as models to students in Europe at the time I was working there were Eugene d'Albert and Frederic Lamond. They were as different one from the other as Schnabel and Serkin are today. Which one can be considered a "tradition"?

In arguments, I am usually asked at this point, "What do you *do* with your students?" My reply is, "I *try* to lead them straight to the *composer*." And this is where we come back to our main topic—accuracy.

Every child studying the piano must be taught the facts of music—the notes and rhythmic values—just as he is taught a proper posture at the piano, a right-hand position, the effective use of fingers and wrists, and the controlled production of a singing tone. It is a long and difficult business to master the mechanics of piano playing, but the inner musical development of the student is a far greater problem.

The student must learn that literal factual accuracy is not enough. As he progresses toward the threshold of art he must gradually learn the true *significance* of the facts he knows. In order to re-create even the simplest piece of music, he must have gained some insight into the art of composition. He must realize the importance of form without which no instrumental musical art work can be created. A mere smattering of knowledge of a few conventional types of form does not suffice. The student must be brought to realize the various ways in which different composers use basic ideas of form as tonal structure. He must learn the immense importance of the phrase shape, the rhythmic pattern, the harmonic progression; in short, all the tone relationships that give *meaning* to music.

More than once I have had a talented student win a scholarship in my class at Juilliard, playing among other things a required Prelude and Fugue of Bach in the entrance examinations, only to find when I posed the question (at a first lesson), "What is a fugue?" that

the student's knowledge of the form was either vague and incomplete or nonexistent. Sometimes I got the answer, "I *had* fugue two years ago!"

In order to inspire in students the desire to learn the things necessary to the real understanding of a musical score, I find it exceedingly valuable to impart (or to review, as the case may be) a clear concept of the nature and the evolution of Western art music. Music students in general seldom think of the significant fact that Ancient Greece with all the glory of its civilization left no musical art works in the form of composition by known masters. It is often startling to these students to realize that no equivalent of Beethoven is to be found in *any* civilization, ancient or modern, other than our own. It brings the student's own relation to our Western art of music into sharp focus if he is made to study the *reasons* for the phenomenon of musical composition in Western civilization, particularly three great European discoveries without which our musical art treasure never could have come into being—*polyphony*, *notation*, and *musical forms*. It gives the student a new respect for the score page to get some idea of the development of notation from the early neumes onward and to learn of all the work, inventiveness, and ingenuity that went into the evolution of the art of writing down music. It opens his eyes to the miracle of a modern score in which the exact pitch and duration of every note can be given by the composer.

Overall Values

Let him further realize that in the values—and by that I mean not only the pitch and duration of every note, but the grouping of these notes into musical phrases and rhythmic patterns, the combinations of tones that create harmony and tonality, the over-all architectural ground plan we call form, the dynamic gradations, the accents, the effect of tempo and fluctuations of tempo upon the mood and character of music; in short, all the tone relationships that give meaning to music—in all these values as set

(Continued on page 74)

Fred Waring Choral Workshop

1953 SEASON

SIX ONE-WEEK SESSIONS

DELAWARE WATER GAP, PA.

June 21 — June 26

June 29 — July 3

July 5 — July 10*

July 12 — July 17

July 19 — July 24

July 26 — July 31*

(*Advanced sessions. Enrollment limited to those who have previously attended a Waring Workshop.)

ALL SESSIONS will be held in the new permanent Waring Workshop building — the former Castle Inn and Music Hall, a famous Shawnee Valley resort located just three miles from Shawnee-on-Delaware.

THE FACULTY of this Workshop will be headed by Fred Waring and Dr. Lara Hoggard. The course of study is designed for directors of school, college, church, community, and industrial choral groups, and will provide comprehensive and intensive instruction in choral techniques and literature. Special attention will be given to the use of the Waring Tone Syllables.

MORE THAN FOUR THOUSAND choral directors have attended and enthusiastically endorsed the Waring Workshop.



TELEVISION TECHNIQUES for choral groups and conductors

A new feature of the 1953 Waring Workshop.
Studio equipment plus the Waring staff know-how.

For information and enrollment form address

REGISTRAR, FRED WARING CHORAL WORKSHOP, DELAWARE WATER GAP, PA.

The Repertory Rut

ELIZABETH KAHO

COLLEGE music departments are failing to fulfill one of their most important functions in the training of musicians. They are graduating music majors who do not have an adequate knowledge of the substance of their art—the music itself. More and more the colleges and universities have undertaken the training of future musicians, and that term is used in a broad sense to include professional performers, teachers of music, and the worthy amateurs who devote their leisure to the art of music. These institutions are failing, however, to introduce their students to any considerable number of the masterpieces of music composition. How can one teach and direct choral music without knowing a lot of the music written for that medium from the time of the Gregorian Chant up to the present? How can a teacher give his students an understanding of orchestral music without knowing at least some of the music written for large combinations of instruments by composers from Monteverdi to Stravinsky and Sessions? How can a singer sing or teach without knowing art and solo songs of all times and experiencing the dramatic impact of opera from Caccini to Menotti? How can anyone interested in music as a cultural influence grasp its true aesthetic value without knowing the great quartets and that whole body of chamber music which from early times has voiced the most intimate thoughts of composers? How, in short, can anyone be a musician and not know music? Yet college music departments are not, on the whole,

Elizabeth Kaho is a member of the music faculty of Lebanon Valley College, Annville, Pa.

giving their students an opportunity to know enough music literature.

This is no idle statement but a considered condemnation of an existing situation, made in the hope that something can be done about it. In a recently published study,¹ the writer assembled data which substantiate these charges. A fair and adequate sampling of college music departments was made and statistics were compiled. From a study of the questionnaires sent out by the writer and painstakingly answered by a heartening number of sincere and hard-working college professors, it becomes evident that there is some discrepancy in the work being done in the different institutions in this matter of teaching the music itself. It is encouraging to see how much is being done in a few cases, but the great majority show that a meager amount of attention is being given to the most vital thing in music training—the study of the music itself.

In the first place, the evidence shows that of the music literature which is being taught in the colleges, more than 50 per cent is drawn from the nineteenth century—and about the same percentage is orchestral music. How can anyone defend such heavy emphasis on music of the nineteenth century? One answer that has been made is that the majority of the music heard on programs today is from that period. That is a poor argument, but if it is true (and it probably is) then it is

¹ Elizabeth E. Kaho, *Analysis of the Study of Music Literature in American Colleges*. Contributions to Education No. 971. Bureau of Publications, Teachers College, Columbia University, New York, 1950.

all the more necessary that music students hear more and more music of other periods of history. This is no plea to throw out nineteenth-century music; there is a place for the Franck D Minor Symphony, which in the study ranked first of all music. But there must be much more study of music from the fifteenth, sixteenth, seventeenth, eighteenth, and twentieth centuries. It is discouraging that of the nineteenth-century music, too many compositions are hackneyed from overuse on commercial programs and in standard music texts and courses for fifty years. Surely the colleges should remember that Beethoven wrote more than the *Fifth Symphony*; that Schubert composed music other than *The Erlking* and *The Unfinished Symphony*; that Mendelssohn has more to his credit than the *Midsummer Night's Dream Overture*! These are good, but musicians must know more.

Wrong Emphasis?

Granted that the orchestra is an exciting and spectacular medium for expressing musical ideas and that many composers have written for it, is it logical to place so much emphasis on the orchestra while practically excluding vocal, solo, and chamber music? At this point someone will say that the private teacher will take care of those in the studio, but very little can be done there to compensate for the lack of this solo literature in the class teaching program. The private teacher has enough to do in the lesson time to bring the student to the point where he can control his instrument technically and to develop the talent to the place where the student can perform adequately. If the private teacher takes time to teach and discuss the literature from the instrument, the student does not learn to perform, and the teacher is under obligation to produce students who play.

College music departments should provide repertoire classes for each instrument where the students majoring in that instrument can hear and study either from recorded performances or from informal sight-reading performances a great deal of the literature for that medium. Very few institutions have such classes or seminars. Some managed them on a

(Continued on page 52)

music
music
This is
th-cen-
for the
which
of all
more
teenth,
teenth,
is dis-
th-cen-
sitions
n com-
andard
r fifty
uld re-
e more
that
r than
ished
n has
Mid-
erture!
s must

is an
um for
l that
for it,
h em-
prac-
, and
some-
eacher
udio,
there
f this
aching
er has
me to
where
tech-
ent to
n per-
teach-
ss the
t, the
form,
gation

ould
each
s ma-
hear
d per-
sight-
eal of
Very
ses or
on a

THE RIGHT REED FOR YOU

You take no chances when you choose a SYMMETRICUT REED...you are sure it's the right reed for you. Custom-made of carefully selected and seasoned cane, skillfully cut and graded, SYMMETRICUTS offer uniformly responsive, instantly playable reeds for discerning musicians. There's never a doubt with SYMMETRICUT—it's *right* for you.

Symmetricut Reeds

REPERTORY RUT

(Continued from page 50)

non-credit or volunteer basis and some discourage even that much extra study.

There are those who claim that students get a great deal of music literature in the performing organizations which will offset the bad showing in class teaching. That is doubtful. In organizations the director's time, again of necessity, is occupied by the demand for performance and the technical problems of that performance. Beyond the one or two programs prepared by the organization, in many cases no other literature is studied or considered. Furthermore, too many times the students know nothing about the music they perform—only the notes! A "first chair" player in an organization which was to play a program the next week could not give the titles or composers of the music to be played! After he had gone to rehearsal and copied down the titles and composers he asked if a certain seventeenth-century composer was living now! No, it must be admitted that the place for the bulk of the teaching of music literature is squarely on the shoulders of the professors administering the courses given in the colleges, not on the private teachers or on the directors of organizations, though they may help.

Few Compositions Studied

Another fact learned from the above-mentioned study is that the general average for all colleges surveyed is about one hundred compositions presented in all courses offered—less than one composition a week for the eight semesters of college training! One hundred compositions including not only large works such as symphonies and concertos but songs (even folk songs) and short pieces. One hundred compositions of which fifty, according to the figures, were composed in the nineteenth century. One hundred compositions of which fifty (not the same fifty, obviously) would be for orchestra. That is the music diet for college music majors. And these are not studied completely or thoroughly. It was found that the most usual method of presenting this music is to play a recording and give the

students some information about the principal themes or general structure. There is no evidence that the students have access to scores or to frequent rehearsals of the music. How much can you grasp of a new composition heard once? It takes a gifted and experienced musician to learn much about a new and unfamiliar composition from one hearing. But many colleges which maintain music departments have no provisions for the hearing of music except in the classroom. Students don't have a fair chance to know the masterpieces of their chosen art.

A third fact discovered is that about 90 per cent of the music literature taught in the colleges is presented in courses designated as History and Appreciation of Music. Those courses should rightly deal most of all in music, but is it necessary to practically eliminate music from other courses? Colleges undertake to teach music and somewhere in the four-year period they present about ninety examples of music in a course in history of music and in all the other courses—theory, music education, instrumental classes and the like—they manage to use about ten compositions. Some institutions are doing rewarding and noble work in teaching "theory" through music, but many others are still teaching only the "dry bones" of music—the rules of harmony. How dull it must be for an ambitious freshman music major to spend dreary hours learning rules and writing meaningless exercises to learn theory when the whole world of music lies untouched! How disappointing it must be to have course after course talking all *about* music but never getting to the music itself! It is a wonder that they survive the first year, because in too many cases they hear no music beyond their harmony exercises, a few solo pieces on their major instrument, and perhaps a few compositions played or sung in an "organization." They go to college to study music, and never hear any from September to June!

What, then, is to be done? Must the situation remain as it is or can something be done to alter and improve it? Yes, there are constructive suggestions which would not be impossible to carry out. In the first place, the most obvious need is for

more music in college music curricula. The entire program must be geared to music itself—new music drawn from all periods of composition and for all instruments and combinations of instruments. It may mean rewriting entire curricula but that would be all to the good. Liberal arts colleges in general are becoming aware that they have slipped away from the real meaning of a liberal education and are adopting the plan for general education in the humanities, the social sciences, and the natural sciences. Music departments might profit from considering that plan and bringing music to the students and the students to the music. It does not mean that the music course of study would be one long, glorious period of listening to records. This music is to be studied and examined in the light of the structure and aesthetic meaning of the art. There will still be a lot of hard work to be done—music is not a "snap course." Much drill and real application are necessary to master the art, but it will become meaningful and joyful if it is associated with a study of the music itself and not with textbook exercises alone. Each instructor must feel a personal obligation to use music in his teaching, to grasp every opportunity to illustrate a point by music, to set up units of study around a master composition. Every means, formal and informal, must be explored and made to contribute to the end of more and more music literature in the college curriculum.

Financial Aspects

To do this, equipment is necessary and that costs money. Colleges have met the necessity of equipment for science courses and athletics in order to meet standards set by certain accrediting agencies. They must meet these needs if they are to do the job to which they have committed themselves. They must do the same for music. It may be necessary to charge "laboratory" fees for some courses, but whatever financial arrangements are needed it is imperative that certain equipment be provided. Students cannot be expected to understand all about a composition from one hearing, they must have a chance to hear music over and over and must be encouraged to browse about

ic curri-
must be
w music
composi-
nts and
. It may
cula but
e good.
eral are
y have
mean-
on and
general
the so-
ral sci-
ght pro-
an and
nts and
oes not
f study
period
music
in the
sthetic
ill still
done—
Much
neces-
it will
ful if
of the
tbook
must
o use
every
nt by
study
Every
must
ibute
music
alum.

ssary
have
t for
order
n ac-
meet
job
nem-
for
arge
rses,
ents
cer-
Stu-
der-
om
nce
and
out

AL

in music on their own. Listening rooms where a number of students can study music either assigned or chosen on their own are absolute necessities for self-respecting music departments. There must also be a suitable library of recordings, music, and scores. Fortunately, now as at no other time in history, much recorded music is available. Recent expansion by recording companies and the advent of the long-playing, unbreakable records make this problem considerably easier than it was ten years ago. But it is not necessary to rely entirely on records. Use the talent of faculty and advanced students to play interesting new and less-known compositions, not in formal recital style but in informal presentations where the music is discussed, explained, and replayed until it is familiar and clearly understood. Encourage Record Clubs in which students and faculty may meet for sessions to hear and compare each other's records. Much music can be absorbed when a group meets informally, sits on the floor, a coke in one hand and a potato chip in the other, with ears glued to the music pouring from a phonograph and eyes following a score, or comparing different interpretations of a composition. All of these things take some effort and expenditure of time, energy, and funds but they will pay off. A faculty can do wonders if it really goes at this problem, decides just what its particular department needs (because there can be no "standard" repertoire set up), plans a systematic building of equipment for providing more music, and, most of all, accepts the responsibility of teaching music literature.

Much more could be said about problems and procedures and plans for action. However, the important point to be emphasized is this — too little and too limited music literature is being taught in our college music departments. ▲▲▲

AN EASTER CAROL SERVICE

for community, school, and church will be found in the February issue of Music Journal. It is written by Hobart Mitchell, whose Christmas Carol Service was so enthusiastically received by all readers that it was reprinted in the November issue.

New Releases.....

BAND

	Full	Sym
*APPALACHIAN SUITE (Folk)—John Kinyon	5.50	8.00
*BERKSHIRE HILLS (Overture)—Howard Akers	5.50	8.00
CHRIST LAY IN BONDS OF DEATH —Bach—D. Mairs	4.00	6.00
*DEEP RIVER SUITE (Spirituals)—Frank Erickson	6.50	9.50
INCANTATION (Concert)—G. T. Jones	4.50	6.50
*INTRODUCTION AND TANGO (Concert)—Otto Helbig	6.50	9.50
*IRISH FOLK SONG SUITE (Folk)—Frank Erickson	6.50	9.50
MYSTIC CAVERN (Overture)—Carl Frangkiser	5.50	8.00

* Full Score Published

Request Free Scores

TIME OUT for ORCHESTRA

Easy Compositions and Arrangements

By C. Paul Herfurth

A collection of 12 melodies including "Some Day My Prince Will Come" and "When You Wish Upon a Star", etc.

Conductor \$1.25

Parts, each .75

Request Free Violin Book

FUN with STRINGS

for Young String Orchestra Players

By J. Frederick Muller and Betty Elmquist

A collection of short drills and melodious tunes for string orchestra —Large Notes—Full Score—Easy Piano Accompaniment.

Full Score \$1.75

Parts, each .75

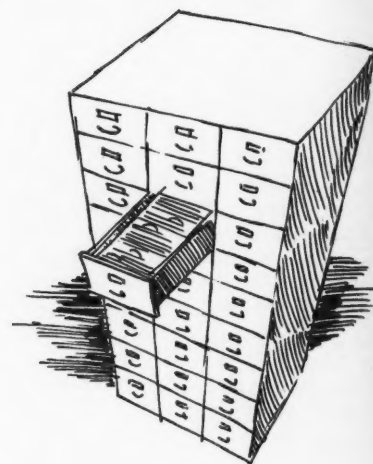
Request Free Violin Book

BOURNE, INC.,

799 Seventh Avenue, New York 19, N. Y.

Heart of the Music Library

VIRGINIA CUNNINGHAM



THERE are a number of commonly expressed misconceptions about library catalogs and catalogers. Among them is the idea that the card catalog is to be used only as a last resort, like the index of a book. If you can find what you want by plowing around the shelves of the library, don't use the catalog. Equally false is the notion that the cataloger is a ghostly female who sits in an "ivory tower" all day typing cards for books, never thinking about how those cards are to be used or what information the user might like to find on them.

It is unfortunate that such ideas should be current, for a well-built catalog is truly the heart of the library, the organ on which all the many services of the library depend. When properly used the catalog will answer an amazing number and variety of questions. The schoolboy wanting a piano piece or the scholar seeking highly technical information can find satisfactory answers in the catalog.

Let us suppose that you are a cellist. With a group of your friends you have organized a string quartet which meets at your house every Tuesday night to make music. You are not experts, and sometimes your wife grimaces at the sounds you make, but just the same you have wonderful fun. You have agreed to go to the library and get Beethoven's Op. 18, no. 6 for next Tuesday, since you all like that quartet and it is probably not too difficult for your group to perform. By the time you finally get around to your errand it is Friday. You hurry to the

Music Room of the library and consult the catalog. Ba-Bax, Baz-Beeth; must be in this one. Beethoven—Beethoven—Beethoven—Where are the quartets? Ah, here they are! Op. 18, no. 1-6. They have the parts, and in the Peters edition, too. Good! You copy down the call number, and then, noticing that the library also has an Eulenburg miniature score, decide that you will take that as well for study over the week-end. Unfair advantage, perhaps, but you will let the others use it too. Clutching your slip of paper bearing the two call numbers you trot to the shelves. But Op. 18, no. 6 is not there, not in the shape of a Peters or any other edition. You ask the librarian at the desk, hoping that by some magic she can produce it. But she tells you that it is out and is not due back until next Thursday. Apparently noticing your downcast look (as you meant all the time she should), she suggests that you look in the catalog under the subject heading "Quartets—Strings" for another quartet that you might use. You adopt this suggestion, and surprisingly enough it works. You find three which you think might be suitable, and this time take down all three call numbers as insurance. Your first choice, the Haydn, Op. 33, no. 3 is on the shelf. You get it, and by consulting the catalog under Haydn's name you find that the library also has the miniature score. You check both out, your errand successfully accomplished.

Two ways of using the catalog are here illustrated—as an index by author, or in the case of music, by composer, and as an index by subject to the contents of the library. But there are other ways in which

the catalog is useful. It serves, for instance, as a jog to the failing memory. Music is listed in the catalog also by title, in case you want that piece called "Moonlight" by the French composer whose name you can't remember. You probably won't find it under "Moonlight," but you undoubtedly will find a cross-reference to "Claire de lune" by Debussy.

Do you know what a cross-reference is? It is a guide from an unused heading to a used heading in the catalog, or from one subject to related subjects. It is a signal that you are on a dead-end street, but that two streets down you can get to where you want to go. If you look under "Moonlight" and find nothing, the catalog does not let you languish under the impression that the library does not have Debussy's "Clair de lune," but erects a sign telling you where to look for it. Through these cross-references the catalog also serves as an expander of horizons. Suppose, for instance, that you want to write a paper on the teaching of music. You look under the subject "Music—Instruction and study," and when you have gone through all the cards with that heading you find that the library has erected some more signposts reading "Music — Instruction and study" *see also* "Chromatic alteration (Music)," "Composition (Music)," "Conservatories of music," "Ear-training," "Harmony," etc.

It is partly through these cross-references that the catalog is made an integrated unit, not merely a collection of so many thousands of cards. Each card is dependent upon others and each card has others dependent upon it. The catalog is a

Virginia Cunningham is chief of the cataloging division of the United States Copyright Office.

woven fabric, not an accumulation of remnants; a well-constructed house, not a pile of bricks. It is built according to a well thought-out plan which considers the problems of the present and looks forward to the demands of the future. The catalog provides an approach to the books in a library through author, title, subject, collaborators, editor, translator, compiler, etc.; that is, it tries to foresee your interests and answer your questions from your point of view. I know of only one thing the catalog will not do—it will not correct your errors. If you are looking for "Afternoon on a farm," some human agency will have to guide you to the work "L'Après-midi d'un faune."

Role of Cataloger

Naturally the catalog does not grow by itself. All of this masterly planning and building is done by the cataloger, and her work is to a great extent not understood or appreciated by the patrons of the library. They get acquainted with the reference librarians who help them to find material or information; they chat with the circulation librarians who check books in and out for them and collect their fines; their children develop a deep regard for the librarians in the children's room. But the only time they bump into a cataloger is when she is filing cards in a catalog drawer they need, and they feel it would be impolite to stop her.

It may be that her fingers flying efficiently through the cards, and the burning zeal in her eye warn people to steal quietly away. Only another cataloger would realize that these are indications of a great desire to get the monotonous job of filing over and done with, not of a passionate love of filing. Only another cataloger would realize that she would be very much pleased to have you nudge her elbow and say, "May I see if you have a libretto of *Die Meistersinger*?" You will be surprised to find how quickly and pleasantly she answers, "Yes, of course," and I wouldn't be surprised if she found it in the catalog and then went to the shelf and got it for you. Here she has the opportunity of one small contact with a user

Connsonata's NEWEST ORGAN ... Ideal for School or Auditorium



NEW
MODEL 2C2
TWO-MANUAL
FULL 32-NOTE
A.G.O. PEDAL BOARD

COMPARE

Connsonata with any other ORGAN

CONNSONATA USED EXCLUSIVELY ON THESE TWO CONCERT TOURS:

* Fred Waring *
PRODUCTION

Festival of Song

The Robert Shaw *

* Chorale *

Both Lara Hoggard, director of Festival of Song, and Robert Shaw wanted the finest electronic organ available... an organ they could depend on for consistently fine tone and performance, day after day, on their cross-country concert tours. Connsonata is their choice! Why not investigate it for your schools?



Write today for Connsonata literature and name of your Connsonata dealer. No obligation.

CONNSONATA, Division of C. G. CONN LTD.
Department 138 ELKHART, INDIANA
Send Connsonata literature and name of my Connsonata dealer, without obligation.

NAME _____
ADDRESS _____
CITY _____
ZONE _____ STATE _____



of the library, and she is very glad for it.

This lack of contact between cataloger and patron is unfortunate for both. The cataloger is anxious to make the catalog the best possible tool, but this she cannot do unless she knows what kinds of questions people ask, what types of information they need. If she has no opportunity to meet patrons herself, she must find out about them second hand, from the people who do meet them. Direct contact would, of course, be more satisfactory to her. She would prefer to decide from her own experience whether "Symphonies—Scores," or "Orchestra—Symphonies—Scores" would be the more useful subject heading.

Other Knowledge

Catalogers can be helpful to library users in other ways than by providing them with a good catalog. In the course of their work catalogers often acquire special bibliographical knowledge which may be unique in the library. This is especially true in large libraries which must have subject specialists on their cataloging staffs. Also, catalogers are ordinarily expected to have greater language equipment than other members of the staff. Because of these special skills the cataloger can extend the reference services of the library.

The misconceptions mentioned in the first paragraph of this article are the result of patrons' seldom meeting a cataloger on her own ground. She is not a ghostly female. She is a very much alive, wholesome young lady. She often has an excellent sense of humor (witness the cataloger who let this typographical error stand in the catalog for everyone to enjoy: *Le singe d'une nuit d'été*). She dresses as well as her all-too-often inadequate salary allows, and does her hair in the latest style. She wears glasses because she does so much close work, but if you invite her to dinner she will come without them. She is likely to have a great interest in sports as a relief from her sedentary job. In a word, she is a very normal person.

Users of the catalog have no opportunity to know just what a cataloger does and why. Cataloging processes are usually carried on behind

closed doors, in rooms not open to the public. Perhaps it would be better if patrons could wander into the cataloger's office and look over her shoulder as she consults the *Dictionary of American Biography*, or hear her lament over the scarcity of information about one James Ramsey Matthews. They might then be able to appreciate the care with which each card in the catalog is prepared, the effort which the cataloger makes to provide useful information on the card, and the special knowledge which she feels she must have to do her work well.

It would be helpful, too, if catalogers and publishers could get better acquainted. A great many books are published in the same general make-up and are not difficult to describe, but occasionally publishers do things which seem strange to a cataloger's mind. Why, for instance, are fly-leaves included in the paging of a book, and why are preliminary leaves partly paged and partly unpaged, with no apparent pattern? There is one firm of music publishers whose imprint varies a great deal, thus posing a problem for the cataloger. She wants to enter the name of the publisher on the card as part of the identification of the book, but when the form of the firm name so often varies she is puzzled as to what to do. Both librarians and publishers have books as their stock-in-trade; both have special problems in the handling of books not understood by the other. A better mutual acquaintance would work to the advantage of each.

Special Requirements

Music is one of the most difficult types of material to catalog, and the music cataloger occupies a special place among her fellows. She must know all of the ordinary cataloging techniques, and in addition those special techniques which apply to music. Because of the way music is used by the performers, it is published in special forms. These the cataloger must be capable of recognizing and describing on the card. She must know a score when she sees one and must realize the significance of parts in relationship to the score; she must know the names of instruments in the most commonly used languages; she must be able to de-

termine the key and voice range of compositions; most important of all, she must have a good knowledge of the history of music. One reason for this is that the "classics" are so frequently published in new editions. If the cataloger knows the place of the composer and his work in the history of music she will be able to catalog these new editions intelligently. Another reason is that old music is constantly being arranged for modern instruments. A cataloger well-versed in the history of music will be able efficiently to find the original of the music, to understand the form in which it was written and the significance of the instrumentation in the original form and in the modern arrangement.

This necessity for bibliographical and historical research is one of the great joys of a cataloger. A "Minuet" by Handel, "The Star Spangled Banner," "Meadowlands" by Knipper, "Waltzing Matilda"—each of these presents a challenge. The cataloger must identify them exactly in order to catalog them. She wants to know which Minuet by Handel, what was the connection of John Stafford Smith with "The Star Spangled Banner," whether "Meadowlands" was originally a choral work, and who wrote the music for "Waltzing Matilda." In order to determine the answers to these questions she will have to consult many reference works in various languages, use available indexes to get at the original or definitive editions of the works, and often compare various editions of the music. She occasionally finds herself wishing that the publisher of the music had given her a little more information about the work, information which might well be stated in a brief introductory note. For instance, the original of an "Air" by Purcell arranged for four clarinets may be very difficult to trace, whereas if the publisher had stated that the Air was taken from the composer's fourth "Sonata of Three Parts," the cataloger's problem would have been much simpler. Be that as it may, the research undertaken by the cataloger often has the aspects of a detective hunt, and it is no wonder that after several hours of intensive work the cataloger has a great feeling of triumph when the problem is solved.

I do not intend to imply that each music title cataloged requires such extensive research, because this is not true. Some are as easy to catalog as *Forever Amber*. But research is more often necessary in the case of music than in any other type of material. Literary works may be published in the original language or translated into other languages, but such a change is easily recognized. A book may be published in several editions, each a revision and enlargement of the last, but here also the problem is simple. The fact that music can be arranged for so many instruments and in so many forms is where the difficulty lies. It is part of the cataloger's plan for the catalog that each title should be clearly identified, that it should be noted as in the original or an arranged form, that it should have subject headings which bring it into the group having the same medium of performance, and that it should be classified so that it will stand with other material of the same type on the shelves. It is quite possible that the library might own twenty arrangements of the "Evening Song" from *Tannhäuser*, and if you are looking for an arrangement for violin and piano the cataloger feels that you should be able to know from the catalog cards whether the library has such an arrangement. Moreover, she wants you to be able to find the work if you look under Wagner, under "Evening Song," under "*O du mein holder Abendstern*," under "Violin and piano," or under Heifetz as the arranger.

The cataloger feels a strong sense of responsibility to the users of the library; they are constantly in her mind as she does her work. The catalog itself stands as a monument to her success, and the dependence upon it of the library staff and patrons alike prove the quality and importance of her work. ▲▲▲

FEATURES APPEARING IN FORTHCOMING ISSUES OF MUSIC JOURNAL

Answers to Income Tax Problems of music teachers and performers.

An Easter Carol Service for community, school, and church.

Roundups of music festivals and summer concerts throughout the country.

two short and easy classics for **BAND**

from the Goldman Band Library

Ludwig van Beethoven

Ecossaise Polonaise

published separately

Among the shorter works which Beethoven composed for special occasions are two pieces written for military band in Baden, 1810. These little dances, Ecossaise and Polonaise, are indicative of the type of "popular" music played in Beethoven's time.

ADAPTED FOR MODERN CONCERT BAND

By ERIK LEIDZEN

prices for each

Full Score	\$1.00
Condensed Score30
Set of parts, plus condensed score	2.50
Extra parts, each20

free Condensed Scores on request

Associated Music Publishers, Inc.
25 West 45th St. — New York City 36

MANUSCRIPT

(Continued from page 34)

acute personal experience. There were also countless numbers of the "moon-June" variety of popular song, which were either dangerously familiar in composition, or completely failed in many facets of the songwriter's craft. In lesser proportion, but in goodly number, there were works of serious nature: instrumental, choral, operatic, symphonic—methods or texts. Many were good, and bore the unmistakable signs of long hours in preparation, yet each lacked, in varying degrees, the very fundamentals of musical knowledge, technique, or grammar, without which the creation and development of musical ideas are impossible.

Last of all, there were surprisingly few well-written compositions in various forms (and even textbooks) which either did not coincide with general editorial policies, or could not be tailored into any pre-designed publication schedule.

Out of twenty-odd thousand man-

uscripts received and examined during the course of this two-year study, not one was accepted.

It would be unjust to state that twenty-odd thousand composers were incapable of producing a single manuscript acceptable for publication. Most of the manuscripts referred to were fashioned by individuals who made little or no pretense of knowing the technic of music; they merely wanted to write something. Yet the most discouraging part of this exhaustive study was the realization of a mighty confidence on the part of music students from various institutions who had studied (or so they said) harmony, counterpoint, and composition. In spite of this, their manuscripts were either steeped in the idiom of some of our favored contemporary highlights or overstuffed with examples of arid counterpoint and rhythmic trickery.

Self-evaluation

A study of harmony, counterpoint, and composition does not make a composer any more than an en-

thusiastic urge toward the popular idiom makes a songwriter. Effusive approbation of amateur creations on the part of teachers or influential friends is very often grossly misleading and dangerous to the composer. This approbation engenders in him a self-confidence and complacency which could lead eventually to frustration through misguidance.

The editor lays no claim to infallibility. He is capable of errors in judgment as is any other human being. His insurance against error, however, lies in a long experience with music *per se*, and in its value to potential users.

In conclusion, the return of your manuscript is not necessarily a tacit declaration on the part of a music publisher that your work is inferior. You have seen from the foregoing that the reasons may be many or few, but the purely commercial aspects of your composition, together with its musical value and adaptability to the ever-changing editorial panorama are, in the final analysis, the weights which are used to balance the scales. ▲▲▲



1 MINIMUM PEG TUNING, possible when accurate tailpiece tuners are used.

2 RETAINS TONAL PRECISION over long periods; unaffected by climatic changes.

3 TENSILE STRENGTH and durability prevent fraying, breakage, etc.

4 STRING UNIFORMITY replaces usual gut, aluminum, silver, etc., combinations which tend to distort tonal balance required for properly phrased chords and slurs.

5 BALANCED STRINGING . . . with G thickest, D, A, E relatively thinner, equalizes top-of-instrument pressure and eliminates "wolf tones".

6 LESS FINGERBOARD-STRING DISTANCE requires less finger pressure, facilitates playing ease, accurate intonation and increased string life.

7 CHROMIUM STEEL demonstrated greatest durability and tonal superiority in impartial scientific tests.

8 "SILK STRING COVERINGS" protect string and bridge.

9 40% ADDED VIBRATING AREA between the bridge and end pin (a dead area with other strings and tailpieces).

10 FOUR PRECISION TUNERS for individual string tuning with simple built-in fingertip control.

11 "ACOUSTIC TAILPIECE DESIGN" improves tone and lengthens vibrating area.

12 ATTRACTIVE DURABLE ALUMINUM with a smooth black finish.

13 METAL TAILPIECE HANGER eliminates tonal distortions produced by gut hangers, which expand and contract with climatic change.

13 BIG features on every

Thomastik Equipped Outfit

with Precision Steel Strings and Fine Tuning Tailpiece

"Saves valuable teaching time!"
SIDNEY SHAPIRO
 Noted String Instructor,
 Lincoln High School, N. Y. C.

"The Only proper teaching set up!"
DR. GEO. BORNOFF
 Eminent String Authority,
 Columbia University, N. Y. C.

"Effortless tuning and precise gauge conformity!"
ELI LIFSCHY
 1st Violinist, N.B.C. Symphony,
 N. Y. Philharmonic, N. Y. C.

FREE!

Write for Literature

Ernest Defner
 division of Pancardian, Inc.
 Dept. A-153
 461 Eighth Ave.
 New York 1, N. Y.

Please send Thomastik Literature

☐ New booklet, expert technical answers to string questions, visual material on strings and tailpieces.

☐ Handsome folder illustrating Thomastik Viola, Violin, Cello and Bass Instrument outfits in color.

☐ Reserve any copy of your forthcoming Instrument Teachers' Guide to simplified String Instruction.

Name _____

Address _____

City _____ State _____

Dealer's Name _____

City and State _____

Ernest Defner, 461 Eighth Avenue, New York 1, N. Y.

RESEARCH

(Continued from page 22)

the idea, but failed in realizing it for I could not find even four people among my friends who would "tackle" the entertainment. If you think my experience unusual, I suggest that you try it, limiting yourself to adults who have no connection with music as a profession, and remaining within your circle of personal friends.

My experience has, once again, pointed up what I believe approaches the proportions of a national scandal. Children and adolescents spend hundreds of millions of man hours presumably learning to read music. But they *don't* learn to read. Let us face it! Suppose an economy-minded legislative committee studied the course of study in our school system. I venture to say that those investigators would be reasonable in concluding that school children learn to read music in approximately the same proportion that they learn to do long division.

Suppose, now, that our legislators assembled the high school students, passed around "Twice 55" books,

and asked the music supervisor to lead them as they sight-read a few songs. Those who have tried this experiment know the answer.

Suppose that on the basis of such a test all work on reading music was ordered deleted from the curriculum, and corresponding adjustments were made in the number and technical training of the music staff. How would we defend ourselves?

How To Read Music

For years we have had heated debates about whether or not to use solfeggio. I have participated in this controversy with great zeal, but I suggest that it is time we all admitted that the question is not whether Method A is better than Method B. The vital question is: How do you teach children or adolescents to read music?

Here is one significant problem for music psychologists. Let us apply the "sowhatness" test. We discover how to teach children (not the talented few, but children in general) how to read music. So what? So the postulated social and

spiritual benefits of participation in music are available to millions more than previously, and experience in musical participation is greatly broadened for those who now participate to a limited extent.

There is a study that would be worth publishing! And I would like to suggest one or two more fruitful areas for research.

The survey is often scorned by psychologists as a low-brow research technique. The fact is, of course, that the significance of the finding, not the complexity of the method, is the proper criterion. I wish now to suggest an area in which a careful and penetrating survey seems long overdue.

Regardless of specifics in our educational philosophy, I believe we all agree that education is meant to carry over into postgraduate life. We all believe that the facts, attitudes, feelings, appreciations, and techniques acquired in school should enrich adult life. To my way of thinking, one of the prime mysteries of our society is what happens to the instruments and the players in our high school orchestra and bands

(Continued on page 60)

Excellent... NEW CONCERT BAND SELECTIONS

★ GREEN CATHEDRAL

Hahn-George F. McKay

(A magnificent setting of a lovely melody, Class B)

Full Band \$5.00

Symphonic Band \$7.00

★ ADAGIO

Schumann-Corwin H. Taylor

(Symphonic work, Class B)

Full Band \$5.50

Symphonic Band \$7.50

★ ANDANTE

Albert M. Ingalls

(Tone poem, Class B)

Full Band \$6.00

Symphonic Band \$7.50

★ AT DAWNING

Cadman-Lucien Cailliet

(The ever-popular song in a brilliant band arrangement, Class C)

Full Band \$4.50

Symphonic Band \$6.50

★ SUNSET SILHOUETTES

Clair W. Johnson

(With a slow, grand march tempo in the beginning and end, and a faster style in the allegro, this new concert band selection is a melodic addition to the repertoire of the school band of medium difficult accomplishments. A continuous change of tone colors adds interest, and cross-cueings are given.)

Full Band (Including full score) \$6.00

Symphonic Band (Including full score) \$7.50

★ NOCTURNE

Felix Mendelssohn

(A most charming selection by a great composer skillfully and beautifully arranged for band. This is high class music. Class C)

Full Band \$2.00

Symphonic Band \$3.50

● FREE piano conductor score on request

THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA

after they leave high school?

In the Middle West, where I worked as a music teacher, a town of 10,000 that could not muster a high school orchestra of fifty pieces was considered a delinquent town. Assuming a four-year turnover, a high school in such a town would graduate 150 orchestra players in twelve years. Assuming that two of every three of these orchestral graduates went away to college, or left town for other reasons, a town of 10,000 should have fifty orchestra players for each twelve years of its school orchestra life. Where, then, are our community symphonies?

Several years ago I had the mixed pleasure of assisting in organizing a symphony orchestra in a major city. Although I have no figures, I am confident that there were at least a thousand high school students playing at least \$100,000 worth of instruments in the schools of that city during a given year. In addition, there were one of the largest universities in the country, and a fair-sized college which was rightfully proud of its music department in that city.

One would suppose that there

would be an enormous performer potential in such a city. The fact, however, was that in order to assemble a symphony of 100 pieces, we had to rob the university and college orchestras, persuade competent musicians to drive in from towns as much as forty miles distant, import four "first chairs," and so on and on.

Where were the local musicians? We assume that participation in music will enrich adult life. We assume that our schools' musical organizations prepare for such enrichment of adult life. But have we tested the assumption? The observable facts certainly do not vouch for our success.

Survey Needed

Music psychologists should conduct a survey in this area. What happens to the instruments? What happens to the playing? Was the musical experience (aside from the social or team experience) worth while? If yes, why was it not continued? What place, if any, does music participation occupy in the

life of the grown-up high school musician?

Let us apply the "sowhatness" test. We find that school music participation has such and such meanings in retrospect. It carries over in these ways; it does not carry over in these other ways.

So what? So, on the basis of facts, we can set about revising our music program in order to enlarge the postulated enriching effects of music participation in adult community life.

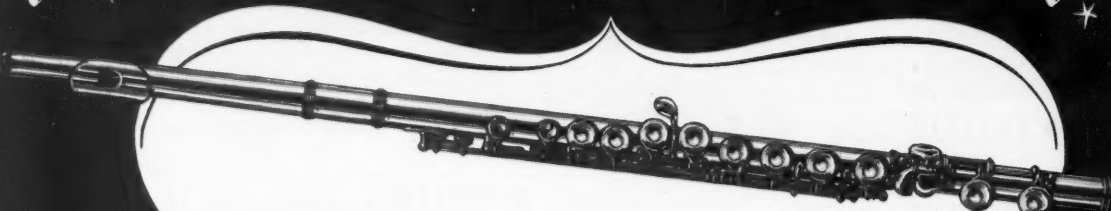
A survey was recently conducted by the Columbia Recording Company. The purpose was to learn more about the tastes and preferences of those who buy phonograph records. One of the findings was that classical music is liked by a larger proportion of those between the ages of twenty and forty than of teen-agers.

Let me restate this finding: High school students and those who have been out of school for only a few years are less interested in classical music than adults who have been away from the influence of school music for a period of from five to

Armstrong

THE NAME
TO REMEMBER
IN

FLUTES and PICCOLOS



**Leading
the Field**

Matchless craftsmanship in flutes
and piccolos of silver plate, or with bodies and
heads of sterling silver.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA

twenty years. Although this statement contains implications not present in the data, perhaps it will serve to dramatize another fertile area for research and development. If so, it will have served its purpose.

A careful study in this area would pass the "sowhatness" test. The findings should show whether the time and energy devoted to the cultivation of lovers of serious music in the public schools are actually paying dividends. Some serious students believe that the intellectual and emotional content of mature, serious music is simply beyond the grasp of most adolescents. If they are right, many so-called music appreciation courses are figuratively feeding steak to babies.

ORCHESTRA SCORES

(Continued from page 44)

posers our conception of performance has been exalted out of all proportion. Gone are the days of the reading-rehearsal, the playing of music for fun, not perfection. Gone is the opportunity for a violinist or pianist to read through a concerto with a non-professional or

amateur symphony. The aspects of training in this manner, both for the orchestra and for the soloist are unlimited. Why not make use of the resources available? Suppose, for example, a young artist wishes to perfect his playing with orchestra. To prepare himself for a career, no better experience can be had than playing with one of these less known and, perhaps, less skilled orchestras. Young artists may be assured a conscientious accompaniment and more rehearsals than are to be had with a major symphony.

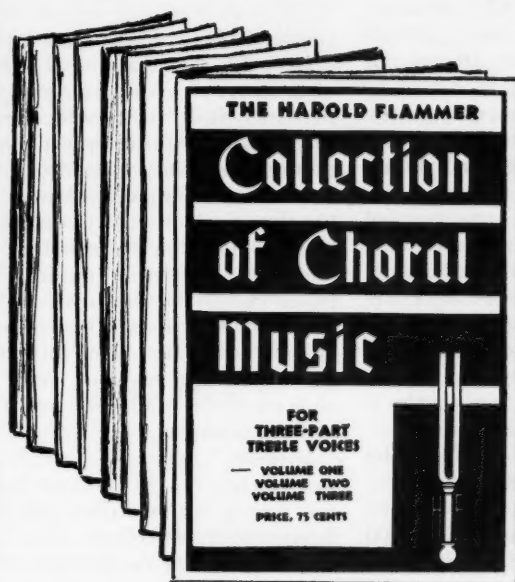
American composers and transcribers are missing an opportunity of great value if they, too, do not make use of these orchestras. If they would write works of moderate difficulty, they would receive as many rehearsals and performances as they wish. College symphonies and other non-professional orchestras would be glad to allow a composer or transcriber the use of their rehearsal time and players for pre-performance tryouts of works. They could experiment to their heart's content. How better could they test their musical ideas before incorporating them into finished works? How bet-

ter prepare for the appearance of a work on the program of a major symphony orchestra? How better get critical judgment?

The reaction to these ideas may be antagonistic on purely musical and artistic grounds. They may sound like a plea for mediocrity. A composer may feel that if he resorts to the less skilled orchestra, his music may receive a mediocre performance. This may be true, but *better a mediocre performance than none at all*. Music history is replete with examples of mediocre performances of music of the masters. There has been too much onus placed upon the word mediocre. A composer has the right to hope for perfection when his works are performed, but how many times does he get it, even from performances by our major symphony orchestras?

A plea is made, therefore, in behalf of the hundreds of less skilled symphony orchestras in our country. If our musical creators and craftsmen will give them consideration, they, in turn, will pledge careful, sincere performances and rehearsals if they are provided with music they can play. ▲▲▲

FLAMMER'S CHORAL COLLECTIONS



S.A.	Vol. I-II	each .90
S.S.A.	Vol. I-II-III	each .90
2-PT. Boys	Vol. I-II	each .75
T.T.B.	Vol. I-II	each .90
S.A.B.	Vol. I-II	each .90

Boys In Harmony-Gilliam	T.T.B.B.	.60
Classic Songs-Ward	S.A.	.90

Renaissance to Baroque — S.A.T.B.		
Arr. by Lehman Engel		
Vol. I	French-Netherland	1.50
Vol. II	Italian	1.50
Vol. III	English	1.50
Vol. IV	German	1.50

Negro Spirituals-Cain	— S.S.A.	.75
Stephen Foster Fantasy-Reibold	— S.A.T.B.	.40
Stephen Foster Airs-Reibold-Riegger	— S.S.A.	.30
Mikado Fantasy-Bourdon (Orch)	— S.A.T.B.	.75

Send For Copies "On Approval"

HAROLD FLAMMER, INC. • 251 W. 19th ST., NEW YORK 11, N. Y.

MUSIC TRAINING

(Continued from page 21)

or craft work to give him the essential "feel" of the work, and regards techniques not as starting points, but as later developments. This is the right starting point even for a person who is going to be a professional. In some of our best architectural schools the first thing a student is given is a piece of plywood six feet by four to be used as a building lot, constructing a model house and planning the landscaping layout. The techniques, the skills, the theory, the precious "fundamentals" come later.

There is, however, a myth that music is difficult, and can't be approached in any such way. If you think the first thing a person must be taught in music is to read the notation, or understand triads, or play the piano, you are letting him in for a hard and dreary time. But what if you have him reproduce or make up melodies on simple instruments, giving him a little help along the way? What if you concentrate on getting him across the watershed that separates the singer from the non-singer, with no thought of anything but that crucial transition? What if you help him to experiment with harmonies on the piano, or in ensembles of simple instruments or voices or both together? What if you encourage him to listen, giving him some pointers on what to listen to and how to listen to it? What if you even stimulate him to try his hand at creating, and show him how to jot down his ideas in some kind of simple home-made notation? Then, surely, everything will be very different. Will such activities be "worth while"? Of course they will! They will give him, from the very start, a real feeling for music such as many people never get for years and years, if ever, under the ordinary, stupid, dreary regime. They will give him a quick sense of being able to understand and do something with music. They will give him a genuine foundation for whatever technical developments may come later. *These are the real fundamentals.* They are what every beginner needs and certainly can have.

Please recall that the people for whom this work was organized were

teachers. Of course, like all good teachers, they are intensely interested in methods. How did these activities and learnings bear on that? Very simply. These people were introduced to music just as a child ought to be introduced to music. They were given, in their own proper persons, precisely the musical experiences that a child ought to have. To be sure, they were adult beginners and could move faster and look further ahead than the child beginners with whom they would be dealing. But the same working principle would apply in both cases. That was the essence of the plan.

Work is Fascinating

What did these experiences teach them? Many things, all good. First, they learned that work in the arts really is fascinating if it centers on some sort of genuine achievement. "I could not wait to get back to the studio each day," one of these teachers wrote. "This showed me how excited children could get about the things they were doing if they were really interested." Second, they discovered that the arts really can do something to your personality. "The studio activities gave me new confidence," wrote another. "The arts might be particularly valuable for some of the children who are more nervous than the others." Third, they discovered that the arts are not a sacrosanct territory surrounded by a series of high barbed-wire fences. They really began to achieve, to feel, to know, to understand. Please notice that this spells the actual fulfillment in personal experience of the objectives so often found at the beginning of conventional music syllabi for grade teachers—objectives which are sickeningly insincere when followed by a dreary round of abstract fundamentals, but which are in reality true and attainable, if only we will use common sense.

Are not these exactly the attitudes we would like to have in classroom teachers? Are they not full of promise for the building up of vital music programs? Could anything better be done than to convert our classroom teachers into understanding friends of the arts, eager to bring to the children the beauty and the happiness that they themselves have found? Surely not. To be sure, we

are playing with dynamite. Classroom teachers who have really discovered music and the arts will have very little use for music programs whose staple fare consists of lines and spaces, do's and so's, dots and numbers, facts and dates. They will cooperate with music programs which center upon music. But woe to any music specialist who, in working with them, tries the other track.

The plan described in the book I have been discussing was carried on during summer sessions. Why should it not be built into the curriculum of a teachers college? It would have a double-barreled set of values—cultural values for those who are not going to teach, pedagogical values for those who are going to teach. To make friends with the arts is surely a proper part of every person's education, and it can be done only through personal contact and experience. And also the individuals best able to convert others, including children, into friends of the arts are those in whose lives this rewarding friendship has a living place.

NEW MUSIC

(Continued from page 37)

ers should be as vitally interested in present-day American music as most of them are in so-called classical music, since it is their obligation to their students to give them a well-rounded repertory. If they would make their studios workshops for the appraisal of new works, much time would be saved in finding the finest new American music. The public would be the beneficiary of such a scheme, inasmuch as it would be safe to assume that with these forces working together, only the choicest music would ever reach the concert platform.

In short, I believe that the American teacher can become an important factor in this unified plan that I have briefly described. I feel that I speak for every sincere and serious American teacher when I say that we, as a profession, stand ready to aid in any organized plan that will place American music where it rightfully belongs; namely, in a position of prestige and respect. ▲▲▲

MOVIES AND MUSIC

Lives of Great Singers
Green to Conduct at Bowl
Good Chorus Singers Scarce
Inadequate Opera Films

To judge by what happened in *The Great Caruso*, the public is going to have a strange idea of the lives of great singers when the current spate of Hollywood film biographies starts unreeling. In addition to the previously announced films based on the lives of Grace Moore and Sigmund Romberg, we are to have the life of Chaliapin, which Hal Wallace will produce with Ezio Pinza as the great Russian singer; Patrice Munsel as Melba in a London-made film produced by Sam Spiegel, who did *The African Queen*; Deborah Kerr as Marjorie Lawrence in *Interrupted Story*, for which Lawrence herself will dub the vocal sequences; and it is rumored, the lives of Jennie Lind and John McCormack.

Also in the works is MGM's life of entrepreneur Sol Hurok, including Pinza again as Chaliapin. The Grace Moore story will have Kathryn Grayson (her hair dyed blonde) in the title role. Miss Grayson is also going to do *Kiss Me Kate* for MGM. Director William Dieterle has announced that biographer Bertita Harding will do the screenplay for his projected film on Richard Wagner. Let's hope she does better by him than other Hollywood scripters have done by Chopin, Schumann, and Tchaikowsky, or than the Britishers did by Paganini in the Granger-Menuhin film.

Summer Plans

There are strong rumors here that Johnny Green, head of MGM's music department, will go long-hair next summer, and be handed several non-"pops" concerts to conduct at the Hollywood Bowl. He recently got a fancy scroll for the ten "pops" programs he has done at the Bowl in the last few seasons—the three this past summer averaging over 13,000 attendance each. The composer of "Body and Soul" is report-

edly drilling like mad on the classical repertoire; if he's as fine a craftsman with Prokofieff as with Porter, he'll be good.

Few Choristers

Norman Luboff, choral director of Warner Brothers and the "Railroad Hour," says that really first-rate chorus singers are even scarcer than first rate string players today. According to the thirty-six-year-old chorus director, who looks like a pro footballer, a good chorister can make \$10,000 a year and up in Hollywood. By a good one, he explained, he means a singer who can sight-read Goudimel or Gershwin without a bobble, who has a voice good enough to be used in some solo dubbing work, who has a flair for languages, excellent enunciation, the ability to grasp quickly the varying techniques of different directors, and who has the musicianship to cope with almost any musical style at a moment's notice.

One of his twelve Railroad Hour singers made over \$25,000 last year between films, radio, TV and recording—but Luboff admits this is the exception, not the rule! Luboff uses his dozen radio singers as the nucleus of a chorus of varying size for films and the recording he does for Paul Weston, Columbia Record's west coast director. His most recent Warner Brothers' film assignments have called for extremely varied choral music—Catholic liturgical for *The Miracle of Fatima*, Jewish liturgical for *The Jazz Singer*, operetta for *The Desert Song*, grand opera for *The Grace Moore Story* and western for *Calamity Jane*.

Music and Opera

I don't know how much business they do back east, but out here al-

most anything in the way of a filmed opera seems to have a ready-made audience which will keep it running for from two weeks to two months. The latest is *La Forza del Destino*, which comes atop a score or more in the post-war years. Of these we can call to mind only a few that were worth even a weakly-yelled "Bravo!" as a motion picture, per se. The one exception (apart from the non-musical *Manon* which won the 1951 Cannes Festival) award is Gian-Carlo Menotti's *The Medium*, shown last year. Often the sound tracks are poor, the prints shoddy, the direction inept, the script stupid, and the dubbing scandalous. The singers and the music, when not obliterated by these other considerations, are what seems to sell them. Is their success but another indication that only a few of us really care anything about the dramatic values of opera?

You may wonder why I omit reference to what most have considered a triumphant presentation of opera to the screen—*Tales of Hoffman*. It is because this errs in almost the diametrically opposite direction from the Italian "quickies" to which I principally refer. *Tales of Hoffman* was over-directed, over-set, over-scripted, over-colored, and over-acted.

Neither Hollywood nor Europe yet seems to have discovered a middle line to take in translating opera (or music and the lives of musicians) to the screen, at least in feature-length form. In the short form of documentary films and cartoons (principally UPA) a path has been shown, but the big producers here and the financially-handicapped European producers seem to find the formula film safe and profitable. As long as we respond to it at the box-office we have only ourselves to blame.

C. SHARPLESS HICKMAN

PITTSBURGH

(Continued from page 11)

throughout the country. A full set will be kept in the archives of the Library of Congress, the Carnegie Library of Pittsburgh, the Pennsylvania College for Women, Harvard University, Yale University, Carnegie Institute of Technology, Princeton University, University of Pittsburgh, Duquesne University, and other educational and music centers.

In addition to this library distri-

bution, the recordings will be broadcast on the State Department's Voice of America programs overseas. As one government spokesman put it, "The importance of these recordings cannot be overemphasized. It is a clear demonstration to Communist countries that here is a city long noted for its heavy industry that is sponsoring the first International Festival of Contemporary Music ever given in the United States. The caliber of the music and its performance speak for themselves."

Underwriting \$5,000 of this re-

cording cost is the American Society of Composers, Authors, and Publishers. The remainder of the estimated \$12,000 to \$15,000 expense will be met by philanthropic Pittsburghers whose names have not yet been announced. It is, however, significant that ASCAP participated in this undertaking which advances the cause of composers and music throughout the world.

The festival had its problems of course. The speed with which it was organized meant that time was short for getting the commissioned works from the pens of the composers and into the hands of the performers. Choral groups in some instances did not receive their numbers until mid-October, and teaching a group to read modern composition in manuscript form is a herculean task for any director.

New Scores Stimulating

William Steinberg, new conductor of the Pittsburgh Symphony, was confronted with new and unfamiliar scores, but his musicians responded with enthusiasm. The final week meant continuous rehearsals from early morning until late at night. One violin player we noted came out from an exhausting session mopping his forehead and observing, "Beethoven was never like this!" But the stimulus of the music carried everyone along. As a board of education member said after the choral concert in which four city high school choirs participated, "These youngsters will never be the same. There is a special thrill in taking part in a world premiere that can never come again."

In general, students had less difficulty with contemporary music than did their teachers, many of whom had never before tried to conduct music by such moderns as Santa Cruz, Malipiero, Villa-Lobos, and Poulenc. One teacher frankly confessed to the writer that she would never have tackled the score if it hadn't been assigned to her, but after working with the music for a while and seeing the youngsters' response, she expected to repeat it again sometime. Opinion in this matter varied, however. Some teachers felt it had been a worth-while experience for their groups. A few considered the music too difficult for

GRAY-NOVELLO

Again Available — a shortened and revised edition of

The Redeemer

by

CLARENCE DICKINSON

A Meditation on the Passion and Resurrection of Our Lord Jesus Christ. The text from the Holy Scriptures with poems by Helen A. Dickinson, Ray Rose and James S. Stone, D.D. For Mixed Chorus with S.A.T.B. soli and organ accompaniment, with extra instruments ad lib.

Price \$1.50

THE H. W. GRAY CO., Inc.

159 E. 48th St., New York 17, N. Y.

Agents for Novello & Co., London

GRAY-NOVELLO

Danelectro

FOR THE BEST IN
AMPLIFICATION

Distributed by

GROSSMAN MUSIC CORP.
CLEVELAND 15, OHIO

TARG & DINNER, INC.
CHICAGO 5, ILLINOIS

U.S. MUSICAL MERCHANDISE
CORP.

NEW YORK 19, N. Y.

FREE ILLUSTRATED CIRCULAR
UPON REQUEST



DANELECTRO CORPORATION 274 S. BRIDGE AVE.
RED BANK, N. J.

the average students of high school age.

A minor furor arose over the performance of Roy Harris' Fifth Symphony. Written in 1943, when the United States counted Russia as an ally, the symphony was dedicated to the Russian people. Some demand was made that Dr. Harris change the dedication, which he declined to do on the grounds that it was an accomplished fact. Despite the tension backstage (where the mayor and other festival officials were gathered to make speeches if the occasion proved them necessary), the program went off without a hitch and the disputed symphony was warmly applauded by an audience who obviously had come to hear music and not to wrangle over political ideologies.

College students were polled during the festival to find out their reactions to contemporary music. The committee in charge emphasized that participants need not be music or art students. What was sought was a sincere accounting of what students really think about art and music of their life and times. The poll is now being evaluated, and results will be announced sometime this month.

Although the actual concerts took place in the Oakland district of Pittsburgh, where the Music Hall, the Syria Mosque auditorium, the universities, and the museum are located, an outbreak of music was evident all over the city. Nationality choirs, church choirs, industrial and school choruses presented noontime and dinner hour concerts free of charge in the downtown district.

New Support

It is clear that Pittsburgh's musical life is undergoing a change similar to that of Detroit, but without the painful upheaval experienced in the latter case. There is an awareness that the wealthy few can no longer support the city's music. Labor leaders are powerful in this great steel town, and it is to their credit that they are showing increased interest in the cultural aspects of their community. Unions bought and distributed festival tickets, and as the week came to an end announcement was made that the United Steelworkers of America,

CIO, would sponsor the Pittsburgh Symphony Orchestra in a series of concerts to be held in the steel towns surrounding the city. The orchestra has agreed to play for a minimum guarantee of \$2,000 a performance, and the union is underwriting each concert. Tickets will be sold at a uniform price of \$1.50. Enthusiastic Conductor Steinberg says he will conduct the concerts in the plants themselves if no other facilities are available.

What then is significant about the

first Pittsburgh International Contemporary Music Festival? Several things, we believe. First, there is a new awareness on the part of a heretofore musically conservative American city of the music of our time. As one musician put it, "Whether we like modern music or not, and few of us endorse all of it, it is a vital part of our lives and of our age. Concert audiences and participants here have sampled the new and found at least parts of it to their liking." It is fair to assume that

Announcing THE LITTLE TREASURY SERIES

as "what you have always wanted," we were amazed as teachers demonstrated HOW MUCH they wanted it!

Planned to answer the three big criticisms of most piano teaching collections, The Little Treasury Series took on very positive qualities and sales have shown that teachers everywhere liked The Little Treasury Albums and were using them.

THERE ARE 4 BIG REASONS WHY YOU WILL ENJOY USING THE LITTLE TREASURY ALBUMS

1. That only Little Treasury Albums are graded on the basis of 3 months material; i.e.—1a, 1b, 1c, 2a, etc.
2. That pupils will have pride of accomplishment in finishing these little books *quickly*.
3. That parents will appreciate the low price of Little Treasury Albums—only 50c each.
4. That all Little Treasury Albums contain carefully chosen material to give the pupil musical insight and experience as well as technical skills.



THESE LITTLE TREASURY ALBUMS ARE AVAILABLE AT YOUR MUSIC STORE

PIECETIME: One . . . Grade 1b
A big note collection of 12 original varied teaching pieces by favorite composers.

CLASSICS: One . . . Grade 2a
CLASSICS: Two . . . Grade 2b
CLASSICS: Three . . . Grade 2c
CLASSICS: Four . . . Grade 3a

SONATINAS: One . . . Grade 2-3
A somewhat wider grading due to nature of material.

SONATINAS: Two . . . Grade 3

FOLKSONGS AND DANCES: One Grade 1c

EACH VOLUME 16 PAGES
EACH VOLUME 50c

THE HOLIDAY BOOK

For the first year at the piano. For all the holidays—through the teaching year. 60c a copy.

Complete descriptive material available free from your dealer—or on request from us.

HERITAGE MUSIC PUBLICATIONS, INC.

Century Music Publishing Co. Sole Sales Agents

47 West 63rd Street

New York 23, N. Y.

Pittsburgh concertgoers will not actively resist programing a reasonable amount of new music at future concerts.

Second, through the distribution of recordings, a step forward has been taken in American musical prestige at home and abroad. There is opportunity for contemporary music to win new adherents who have never before been exposed to modern music capably presented. Given tolerant and frequent hearings, it should become better understood. (Although we have heard a

considerable amount of modern music for many years, we found at the end of a week's concentrated listening that the idiom had become increasingly comfortable and natural to the ear. Indeed it was with a jolt that we discovered, while attending a rehearsal of nineteenth-century choral compositions a few days after the festival, that the succession of consonances seemed more disturbing than the dissonances of the previous week! It is obviously possible to become thoroughly steeped in modern composition simply through

listening.)

Third, once again it is increasingly evident that the pattern of musical support in cities throughout the country is changing from a limited, carriage-trade level to the broader base of labor and industrial organizations. Music will always be expensive. A symphony orchestra cannot exist on altruism alone. It needs to be solidly reinforced with dollars, and it seems logical and ethically right that community organizations should help support such a cultural institution just as they support a hospital or a library.

Finally, it is apparent that the American musician and the American composer have come of age. Orchestral and ensemble performance standards of local and visiting musicians were on a high level throughout the festival. American composers held their own on every program. Indeed on instrumental programs we seriously doubt whether most members of the audience would have been able to distinguish between American and foreign compositions had they not been told.

Theorizing about contemporary composition is sometimes necessary. We have little patience with the casual sort of listener who sits through a concert aimlessly grabbing huge chunks of tone out of the air and then passing critical judgment on the composition. But merely reading a score is no substitute for listening to one. In the final analysis, music is meant to be heard. There should result a balanced measure of intellectual and emotional enjoyment which can be achieved only by the experience of listening. ▲▲▲

JUKE BOX

(Continued from page 25)

placed special records made in India.

6. *Regional.* To program his machines properly, an operator must make a study of each location, the type of patron who frequents the spot, the musical tastes of the community, and the artists and bands which are promoted in the territory. A Scandinavian group's taste may run to waltzes and hillbilly numbers; a Bohemian group may go for pop tunes cut by Fess Fitchie, Six Fat Dutchmen, Eddie Skeets, and Lawrence Duchow. The rural South and sections with large In-

EUCHARIST

Music from Parsifal

by Richard Wagner

**For Lenten
and
Good Friday
Performances**



For Mixed Chorus

Tenor or Baritone Solos
and Organ

by Charlotte Greenwood

Sacred Text by

John J. Moment, D.D.

Price \$1.25

J. FISCHER & BRO. 119 West 40th Street, NEW YORK 18, N. Y.

Announcing—

A new ADA RICHTER piano book "EASIER THAN EASY"

Grade I to 1 1/2, price—60c

The aims of this book are:

1. To provide very easy sight reading material for the beginner.
2. To provide supplementary material for the child who is not ready for the "next" book.

Special attributes of this book are:

1. The pieces stay within the same grade. (In this case I to 1 1/2)
2. Pieces in the same key are grouped together.
3. The material has been chosen for APPEAL as well as use.

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.

dian population show a definite preference for hillbilly tunes; the rural Negro goes for the blues.

7. *Topical.* Many sections favor selections that are familiar to them—selections related to persons, places, things, and even radio advertisements. For example, in one section where a patent medicine called Hadacol is widely used, the song "I'm Using Hadacol," is equally popular. "Jesus Hit Like an Atom Bomb," and "Down Route 66" take on a topical nature. But as topical as the Calypso is, it has not lasted in the South, where there are only a few West Indians. The loss is made up, however, by the Conga-Tomtom, the exotic Latin American rhythms.

8. *Spirituals and folk songs.* Surprisingly enough, there are many people who prefer this type. Perhaps they consider it a justification for playing the machine.

Artists are an important consideration in the juke-box industry. Bing Crosby's recording of a tune may be a national favorite, but down in Hossie Hollow, Texas Jim's disk of the same song may be a favorite four to one. Some operators point out that they must get at least 150 plays per disk, in which case the quality of artists is secondary. In one location it is reported there is a disk that will go down in the annals of guitar history as the worst ever heard, yet this platter, "Boogie Chillun," holds the all-time record for plays. For commercial reasons, some unusual names have appeared on the disk labels. Regional appeal may play a part in such names as: Tennessee Ernie, Blue Grass Boys, Grandpa Jones, Rainbow Ranch Boys, Moon Mulligan, Texas Jim, Blue Barron, Doc Sausage, Gate Mouth, Peppermint Harris, Bull Moose, Tea Bone, and Stick McGee.

Industrial Organization

The actual operation of the juke-box industry is hidden in ambiguity. It is strange that this loud-talking and even brash juke box is modest to the point of mystery. However, the organization has at the top the manufacturer, who makes the machines and sells them to the distributor, who holds a franchise for a clearly demarked territory, and one over which he is a juke-box king.

The backbone of the industry is the operator, who must buy from the distributor in his district. The operator in turn places juke boxes in every nook that can hold a machine; that is, as long as it pays off. Many operating firms are establishing credit for new purchases in much the same manner as other businesses.

During 1946-47 there was overproduction in the juke-box industry because manufacturers crowded their distributors with monthly quotas which were impossible for them to meet without such high-

pressure tactics as sales without money down. They have now revamped their production goals and have scrapped sales programs which pushed operators too far financially.

Answers to a questionnaire showed that 388 operators owned 27,912 juke boxes, or an average of 72 boxes per operator; 341 operators revealed that they had bought 5,359 juke boxes in 1948-49, or an average of 16 new boxes per operator in the two years; 400,000 juke boxes are said to be on location. This figure is for only the 388 operators who re-

To The List of Brilliant Settings Of Richard Addinsell's

Warsaw Concerto

we now add the latest transcription of the complete
"Concerto"

For PIANO And BAND by Erik Leidzen

This transcription has been adapted so that it may be performed by piano with band or by band alone. Many successful performances of this setting have been presented throughout the nation.

Standard Band	7.50	Symphonic Band	10.00
Conductor (Piano Solo)	1.50	Extra Parts, each50
(each set contains two conductor parts—one for the piano soloist.)			

In addition to the above—the following are available

Piano Solo (Complete)	1.00	Piano Solo (Easy-to-Play Edition)60
Piano Solo (Themes)60	One Piano—Four Hands	1.00
Two Pianos—Four Hands—Arr. by Percy Grainger		3.50	
(set of two copies)			

Hammond Organ Solo (Themes) .75
Piano Accordion Solo (Complete) 1.00

Themes For Concert Orchestra (Orchestrated by the Composer)
Small Orch. 2.50 Full Orch. 3.50 Symphonic Orch. 4.00
Extra Parts, each .30

(May be used as orchestral accompaniment for Themes for Piano Solo or for Orchestra alone.)

CHAPPELL & CO., INC.

RKO Bldg., Rockefeller Center

New York 20, N. Y.



designed specifically
to be the "perfect"
student clarinet

...yet so responsive
it is the choice
of many "pros"



Big favorite with music supervisors from coast to coast...Fontaine offers a remarkable combination of qualities in one Clarinet—the easy response, the flawless intonation

demanding by professional musicians—along with the big, full, rich tone, the sure, smooth easy playing action so encouraging to students.

And all this at the really worthwhile saving that practical, sturdy Grenadilla or Ebonite make possible! No wonder so many schools are satisfying the ever-growing student desire for Clarinets with Fontaines.

Mail the coupon now for further details on the Boehm System A. Fontaine Clarinets—yours without obligation, of course.



A. FONTAINE B \flat CLARINETS from France, traditional land of fine Clarinet makers...in check-proof, crack-proof, polished Ebonite... or well-selected, oil-seasoned, fine quality Grenadilla wood... Featuring: Stabilized key posts. Strong nickel-silver keys. Deluxe plush-lined. French style case.

A. FONTAINE Clarinets

Imported by

The FRED. GRETSCH MFG. CO.

The FRED. GRETSCH Mfg. Co. Dept. MY153
60 Broadway, Brooklyn 11, N. Y.

Please rush more interesting free facts
about the inexpensive A. Fontaine
Ebonite or Grenadilla Clarinets.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

turned the questionnaire, but *Billboard's* listing shows around 7,521 operators in this country. It was noted that, on an average, 156 records are purchased weekly by the operators. A high figure was anticipated for new machines for 1950—48,000 to be exact. With plenty of willing captives of this nickel-a-blast music, the operators will be counting nickels for a long time.

MUSICOLOGY

(Continued from page 15)

about music. It is a scientific rather than an artistic activity, and the science which it has developed is, in Germany, called *Musikwissenschaft*, in France and in Italy, *Musicologie* and *Musicologia* respectively. The English designation Musicology is the equivalent of these European terms, but it was not easily adopted, and it is still a puzzling expression to many music lovers in England and America to whom the words psychology, philology, theology, or cosmology are perfectly familiar and acceptable terms.

There is no reason why research and investigation should not be made in the field of music, just as they have been made in the field of language and literature, and in such other arts as architecture, sculpture, and painting. The history of literature has engaged the attention of research scholars for centuries. What we know about the Greek drama and poetry, about the *chanson de geste*, about Dante and Shakespeare is the result of long and patient search and study. Are not the troubadours, Dufay, Palestrina, Bach, and Beethoven worthy of the same kind of thought and effort? Robert Browning and Richard Wagner were contemporaries. Should not the Wagner scholar be held in honor as much as the Browning scholar?

Literary scholars exert great effort to establish reliable standard texts of Dante, Shakespeare, Milton, and Goethe. Complete standard editions of Machault, Palestrina, Bach, and Beethoven are as important for the musician as the works of the poets are for the man of letters and the lovers of poetry and drama. It has fallen largely to musicologists to

establish these standard editions of the great musicians.

The field for research in music is much vaster than the average layman imagines. It is practically co-extensive with the whole range of human culture. The historical approach alone (which is not the only line of research in music) has been divided into a number of special fields. The study of the music of the Middle Ages, for example, became possible only after we had learned to read the notation of the composers of that epoch. It was not like our own present-day notation. To decipher the old writing required a preliminary study akin to the work of the palaeographers who made the reading of old Greek and Latin texts possible. The musical palaeographers did as much for the musician as those who discovered the secret of Egyptian hieroglyphics did for the student of ancient history.

Another special development in the scientific study of music and its nature took an ethnological turn. The study of musical cultures that differed from our own, the careful analysis of the music of the Near East and the Far East, studies which did not really begin until after the invention of the phonograph, have not been without a direct influence on our own practice. For example, the music of the popular film, *Anna and the King of Siam*, is based directly on the records of Siamese music provided by the "comparative musicologists," as they are called.

But musicology is not exclusively history. Musical psychology, musical philosophy or aesthetics, musical physics or acoustics, all have their important research problems. And some of these have a direct bearing on our contemporary musical life. The psychologists have formulated tests for musical intelligence which are being turned to account in our educational system. The investigation of acoustic phenomena is significant in the invention and manufacture of musical instruments. As for musical philosophy, no music critic, professional or non-professional, can perform his function without some acknowledged or unconscious theory of musical aesthetics. The systematic study of all of these things is not the primary function of the practical musician, but they may all affect him indirectly.

▲▲▲

OPERA

(Continued from page 29)

the amount of such material in both vocal and instrumental fields is increasing.*

If space allowed, further details of the procedures used might prove of some interest. Suffice it to say here, that the day came when all of us thought that an opera festival was in order. For this affair, we ranged from Mozart to Gershwin.

All on their own, the students created a title which gave them no little satisfaction. It read on the program as follows: "Opera From the Day of George Washington to the Day of George Gershwin." (!!!!)

Ninth graders, individually and collectively, were responsible for numbers from Mozart's *Don Giovanni* and Gershwin's *Porgy and Bess*. The entire student body joined them in singing "The Minuet" (SAB) and "I Got Plenty of Nuttin'" (unison). Eighth graders presented selections from *Il Traviatore* and *Carmen*, with a like give and take between special groups and the entire assembly. Seventh graders, and audience, did the same with excerpts from *Hansel and Gretel* and *Lohengrin*.

And the school orchestra, besides accompanying some of the larger numbers, played special instrument-presented selections from *Il Trovatore*, *Carmen*, and *Hansel and Gretel*.

The foregoing is but a sketchy account of what music from the literature of opera did to vitalize and enrich the music program in one school. What can be done at one time and place can often be done better in other times under other circumstances.

From experience I can say that an acquaintance with, and a love for, the music of opera was effective in opening up to our students many and varied lines of musical interest and activity in relation to past as well as present world culture.

And anything, it seems to me, that contributes to one's own and one's pupils' sense of balance between immediate and permanent cultural values is meeting an important need. ▲▲▲

* Lists of opera materials selected for school use may be had from The Metropolitan Opera Guild, 654 Madison Ave., New York 21, N. Y.



WINTER RELEASES

chorus

"SALUTE TO MUSIC"

... a new SAB book, edited and arranged by Harry Robert Wilson and Walter Ehret, and designed to meet your needs for utility, variety and musical value 80c

orchestra

"SLAVONIC DANCE NO. 10"

... adding to the list of the ever-popular Dvorak "Dances" excellently arranged by George Szell. Previously released, Nos. 1, 3, 8, '15.....*

band

"SUNLIT SUMMITS" —by Clair Johnson ...*

"SUSSEX PSALM" —by Russell Howland ...*

*indicates full score included; prices on request.

UP-TO-DATE PUBLICATION LIST ISSUED QUARTERLY AND FORWARDED UPON REQUEST.



Boosey and Hawkes

Dept. 321

P. O. Box 418

Lynbrook, L. I., N. Y.

KREISLER

Assembled Editions For Violin and Piano

Volume 2: ALLEGRETTO (Porpora); ROMANCE; DANSE ORIENTALE (Rimsky-Korsakoff); AUBADE PROVENCALE (Couperin); HUMORESQUE (Tchaikowsky); GRAVE (Bach); MOMENT MUSICAL (Schubert); PREGHIERA (Martini); MAZURKA, Op. 33, No. 2 (Chopin); STUDY ON A CHORAL (unacc.) (Stamitz); TWO RUSSIAN FOLK SONGS; ALOHA OE

Volume 3: ALLEGRETTO (Porpora); BALLET MUSIC FROM ROSAMUNDE (Schubert); LA PRECIEUSE (Couperin); LARGHETTO (Weber); MAZURKA, Op. 67, No. 4 (Chopin); POLICHINELLE; SERENADE ESPAGNOLE (Glazounoff); SHEPHERD'S MADRIGAL; SONG WITHOUT WORDS (Mendelssohn); TAMBOURIN (Leclair)

These and other Kreisler compositions and arrangements for all instruments may be purchased or examined at your regular music store. No mail orders, please.

67 West 44 Street

CHARLES FOLEY

New York 36

Student or professional . . .
 combo or concert . . . there's
 a Kay bass specially
 aligned just for you. Aligned
 to help you play faster,
 easier and with a better
 tone! For full particulars,
 see your dealer or
 write Kay, 1640 Walnut,
 Chicago 12.



A great new aid in
 determining careers . . .

Vocational Interest Research

Now available to *Music
 Journal* subscribers
 See page 80

LETTER

(Continued from page 19)

your daily ration of music in a natural, enjoyable way?

Does the scientist get more out of life than the simple, naive person? Does the ornithologist enjoy the sight of beautiful birds more than the person who doesn't even know their names? Does the mineralogist enjoy the brilliance of a diamond more than the woman who wears it? Science just helps the scientist know facts. But beauty is not a fact. Beauty becomes beauty only when it is felt.

Music is no science. Music is no fact. Music is a highly personal, a strictly individual affair. It is sensual and the senses of individuals are different.

Music is not a fact. Whatever you feel about music you cannot prove your point. You cannot persuade the other person if he doesn't feel as you do. Music is entirely *one* man's possession, *one* man's realm, *one* man's conscience. Therefore, your music is not necessarily my music or anybody else's music. There is only one judge of things musical—that is the single individual.

Who is right in his musical judgment? Everyone, because his judgment of a personal impression is based on his personal feeling. Of course, this personal feeling can be refined through knowledge as the individual can be refined through knowledge. But is it not a fact that some of the most impressive pieces of music have been conceived by naive souls who never had spiritual education, let alone refined knowledge?

No, my dear Musical Amateur, you should not be afraid. You should not suffer under your musical inferiority complex. You should not wait to read in tomorrow's paper the critical remarks of a great authority in order to know how you have liked today's concert. If Tchaikovsky agrees with you better than Beethoven, that is quite all right. And if Irving Berlin gives you more musical happiness than Johann Sebastian Bach, that is quite all right, too. Don't ask many questions. There is really only one question that you should ask yourself: How do I like music and, subsequently, what kind of music do I like? That

is all you have to know.

If you feel like singing, sing—even if you are out of tune! If you like to play "The Missouri Waltz," play it—even if your fingers don't know the tricks of advanced piano playing. And if you want to hear a symphony, don't permit anybody to interfere with your listening pleasure. Sit still, listen to the music that you like and as you like it. As long as music is in your life you are well off. Once an enthusiast for music, always an enthusiast. Some day you will discover that your feeling for music has changed, that it has become more differentiating, more critical, more aware of all the wonderful details of music. But let no one tell you how you should like music. Have music! That is all. ▲▲▲

CONCERT BAND

(Continued from page 17)

them sound alike. Frequently, the arrangement is hack work. Even if no more band arrangements were made, there are enough on the market to fill all needs for some time. Nearly every interesting or worthwhile orchestral work that is available has already been done for band.

The band is at last getting a repertory which will help it achieve its deserved place in the music world. Most composers are now writing original band works, of which there can be only one version, of course, and that is the way the composer wrote it and the way he intended it should sound. That is very important indeed. By this I do not mean to convey the idea that bands should play only original band music, but they should play some on each program. Eventually there will be enough such music to make a contribution of value to the music world.

A band's repertory should include a variety of pieces, so that there can be plenty of contrast for audiences. Overtures, operatic and symphonic music, grand marches, waltzes, and plenty of snappy and well-arranged marches should be in its repertory. There are many types of concert music that can be included, and I always recommend using chorales and such religious music as Ave Marias, which show the fine tonal

quality, good phrasing, and true intonation of the band.

Program-making is an art which requires much careful study and thought. Nevertheless, many programs are just thrown together. Oftentimes the conductor will just list the numbers that he himself likes and is most familiar with. As a matter of fact, he must do considerable studying in order to build an interesting repertoire and achieve a balanced program.

The matter of the rotation of the program pieces is a serious one. In my own program-building I find it appropriate to start a concert with a march—preferably a grand march. This gives the players an opportunity to warm up. After this, perhaps we perform an overture, and then perhaps an Ave Maria or a chorale. The leader must exercise judgment in the order of selections on the program. For instance, there should not be two very slow pieces in succession; there should be contrast. The concert should end with something thrilling that will arouse the enthusiasm of the audience. Listeners should always be sent away wanting and demanding more. If a program is carefully planned, with plenty of contrast, it should never be interrupted with encore or extra numbers or with music that is out of keeping with what was played before or what is coming next. The old custom of interspersing a march between listed program pieces—for even a little applause—is one of the shortcomings of the band. It not only spoils whatever musical value the program may have but it also exhausts the players, so that their lips are not in condition to do justice to the latter part of the program.

Program Length

No concert program should last over two hours. There should be an intermission of at least fifteen minutes and there should be a pause of a few minutes between numbers. In fact, a program lasting only about an hour and three quarters, including an intermission of fifteen minutes and all extra numbers, would be ideal. Conductors who will train their audiences to expect extra numbers only after the regular program has been finished will give them

NEW BAND MUSIC

for Concert and Contest

		F.B.	Sym.B.
PSYCHE AND EROS —Poem (includes full score)	Franck-Harding	6.00	8.00
BEAU GESTE —Overture	Buchtel	4.00	6.00
KING MIDAS —Overture	Mesang	4.00	6.00
A NEW DAY —Overture (with full score)	Akers	4.00	6.00
RUMBALITA —Rhythmic Novelty	Yoder	5.50	7.50
		4.50	6.50

NEW BOOKS

by Beatrice & Max Krone

MUSIC PARTICIPATION in the Elementary School

MUSIC PARTICIPATION in the Secondary School

The answers to your problems clearly presented, profusely illustrated, and full of practical ideas you can use.

Prices of each book

Paper Cover \$2.00

Cloth Cover \$2.75

HARMONY FUN With the AUTOHARP

A delightful collection of folksongs with easy accompaniments for the Autoharp and detailed instructions for playing this simple, effective instrument.

Price \$1.00

Request our complete Instrumental and Choral Catalogs

NEIL A. KJOS MUSIC CO.—Publisher

223 W. Lake St.

Chicago 6, Ill.

Clarinets

"RAMPONE"

WOOD CLARINET OUTFITS

Boehm System — 17 Keys & Rings, Eb or Bb

This is an improved Model made of selected and seasoned Wood, made by highly skilled craftsmen. It has the finest key mechanism and perfect intonation; blows easily and its tone quality is excellent.

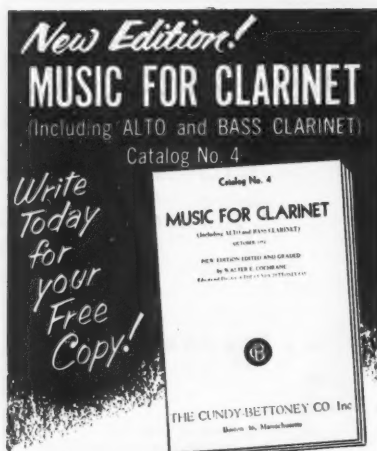
Complete with Push lined case

\$135.00

At Regular Dealers Discount

E. CHIASSARINI

1595 BROADWAY • NEW YORK 19, N. Y.



The world's most comprehensive catalog of Music for Clarinet.

Edited and graded by
WALTER E. COCHRANE

Here are a few of the more than 600 publications listed.

STUDIES

- THIRTY CAPRICES**
Grade 5 E. Cavallini 1.00
- THIRTY-TWO STUDIES FOR CLARINET**
Grade 4 C. Rose 1.00
- TWENTY STUDIES FROM WORKS OF RODE**
Grades 4-5 (Arr. H. Bettoney) 1.00
- DAILY EXERCISES**
Grade 3 H. Klose .50
- TWENTY STUDIES FROM WORKS OF KREUTZER AND FIORILLO**
Grade 5 H. Klose .75
- CHARACTERISTIC STUDIES**
Grade 4 H. Klose 1.00

DUETS

- DUET (Op. 8)**
Grade 3 G. Sobek .60
- DUETS FOR TWO CLARINETS (in 2 books)**
Grades 2-3 C. Richter Ea. 1.00
- TWO GRAND DUETS IN THE STYLE OF STUDIES**
Grade 4 E. Cavallini Ea. 1.20

A COLLECTION OF SOLOS

With Piano Accompaniment

PEARLS OF THE OLD MASTERS
Grades 2-3. Selected and Revised by Harry Bettoney.

12 selections by Rameau, Mozart, Beethoven, Gossec, Lully, Weber, Pergolesi, Handel, Sacchini and Gretry.

Solo part .75 Piano part 1.00
Complete 1.50

Copies of any of the above publications will be sent to qualified teachers on 30 day approval.

Note: When requesting your free copy of Catalog No. 4, please write to Department 19.

The Cundy-BETTONEY Co., Inc.
HYDE PARK, BOSTON 36, MASS.

greater enjoyment. Following the printed program will make for a higher type of concert. For extra numbers, stirring marches, tuneful concert numbers, or light characteristic or humorous pieces will be in order. The only proper extra number during a program should be an encore number by the soloist. Most bandmasters err by making their programs entirely too long, thereby wearying both the audience and the players.

Owing to the bandmaster's desire to have all the players participate in every piece, much that should be omitted is written into scores. Many bandmasters insist that all arrangements, and even original band works, should have the same full instrumentation. According to these men, every overture by Mozart, Schubert, Weber, Beethoven, and others must have small drum and bass drum parts, whereas such parts do not exist in the original. Is it advisable or artistic to have the same full instrumentation for each and every piece of music? If a composer omits one or more instruments from his band score most leaders will not use it. This is not the case with orchestral scores. Bandmasters must get new and proper effects in their music, and respect the wishes of composers. It would be good to have in band repertoires a few pieces for brasses alone and for reeds alone. This would offer variety and give the players of the other section a chance for relaxation.

The concert band is still in its infancy so far as achievement is concerned. Its development rests upon the shoulders of those leaders who in the future will take their work seriously and prepare themselves adequately. They must realize that music is an art and not a sport. The spectacle of twenty half-dressed majorettes cavorting in front of a band is not doing a thing for the betterment of bands or band music. It is simply taking away support and interest from the band. Poor bands may need them but good ones do not.

Bandmasters must have noted that during the past few years symphony orchestras have sprung up like mushrooms in almost every city of any size in the country. Where are the professional bands? Bands outnumber orchestras in the schools, but the

professional band has been on the wane for some years. Bands can be developed if energetic and capable men will start the ball rolling. They will first have to show their audiences what a band can do, and convince them that it will be an asset to the community.

At the last convention of the American Bandmasters' Association the question of new members arose, and after considerable discussion it was decided that there was only one way to raise the standing and prestige of the organization, as well as improve the entire band situation. All new candidates for membership would have to demonstrate what they had done for the betterment of bands and band music. They would, for one thing, have to show the type of programs they have been presenting and the kind of music they have introduced. New candidates would have to prove that they have developed a good band and that they have performed some original band works and given a thought to our worthy American composers. Thus, in time, the band's programs and repertoires will be advanced.

In conclusion, I should like again to urge all bandmasters to give more serious thought to programs and repertory. Play music that has value and use only good arrangements. Include several original band works on each program and give our American composers encouragement. Occasionally arrange a program consisting entirely of original band works. This type of programming will raise the stature of bands. And no matter what you perform, rehearse it thoroughly.

TELEVISION

(Continued from page 33)

concentration and the ability to perform under strain and real difficulties. A friend of mine who works in a TV musical variety show in Chicago was in New York last week. She was telling me about a problem she had in a recent show. At one point she was a member of an off-stage trio whose singing backed up a soloist who was before the camera. At the last minute there were some revisions of costume changes which required her to appear before the camera exactly 45 seconds after fin-

on the
can be
capable
g. They
ir audi-
nd con-
an asset

of the
ociation
s arose,
ssion it
only one
nd pres-
well as
uation.
bership
e what
ment of
would,
ne type
present-
y have
would
devel-
t they
l band
to our
Thus,
as and

again
more
s and
value
ts. In-
rks on
Ameri-
t. Oc-
a con-
band
aming
And
n, re-

o per-
fficul-
rks in
Chi-
t. She
n she
point
stage
solo-
t. At
some
which
e the
r fin-

NAL

ishing her off-stage trio singing. So, while the hairdresser swirled her hair into a Gibson Girl pompadour, the costume girl zipped her out of a choir robe and into a Flora Dora frou-frou. All of this happened while she was singing the very soft harmony background for the romantic-mood number being telecast. Forty-five seconds later she was on camera, doing the cake walk and singing her lungs out for the "bird on Nellie's hat!"

You have probably decided by now that performance in radio is comparatively calm and peaceful. Even the microphone techniques differ in most cases. Projection and control of voice are much more necessary in television, where the mikes are usually overhead and the performer must stick to his chalk mark on the floor. No more changing your position toward or away from the mike in order to control volume and projection. The camera has its eye on you. You can't wear comfortable flat-heeled shoes and slacks. You must be dressed for the critical eye of the television audience.

I don't want to end all this sage advice with a rousing chorus of "There's No Business Like Show Business," but with all of the demands that television makes of its performers, you *must* believe that it's worth while. Otherwise, there's little compensation for getting into it. The pay is not outstanding at this time. The hours are long. While the glamor of greasepaint and lights is there, so are sore feet and raw nerves. But the field is new and open and waiting for singers who can pass the obstacle course and still gasp, "I want to sing on television."

Love to your mother and dad,

As ever,

ALICE

P.S. Your coy question about being photogenic is the most flagrant example of fishing for a compliment I have seen in a long time. Physical appearance is a large factor, but animation and individuality are more important. You've seen the gorgeous gals with the dead pan personalities? Plenty of them report for television auditions, and they keep right on auditioning and auditioning. Need I say more? ▲▲▲

Nothing we can say

about William Frank Instruments can mean quite so much to you as what your own taste will reveal. We invite critical comparison!

YOU CAN Bank ON A Frank



William Frank

BAND INSTRUMENTS

Exclusive Distributors: TARG & DINNER, Inc.

The Wholesale Music Center

425 SOUTH WABASH AVE., CHICAGO 5, ILL.



PEDLER

Check! See how easy it is to play a Pedler in tune...yes, even for a beginner! Better yet, listen to a whole section playing Pedlers. Then you'll understand why so many bandmasters recommend *Custombuilt* Pedler...the clarinet with accurate intonation!

THE PEDLER COMPANY
ELKHART, INDIANA

PEDLER

PEDLER

PEDLER

PEDLER

Fine woodwinds exclusively for more than four generations

THINK AMERICAN BUY AMERICAN BE AMERICAN

LUTTON MUSIC PERSONNEL SERVICE

Clark-Brewer Teachers Agency Music Department

We have calls for music teachers with degrees in all phases of Music and Music Education in Public Schools, Colleges, Universities and Conservatories.

May we serve You?

C. A. LUTTON, MGR.
B. LUTTON, ASS'T. MGR.

LUTTON MUSIC PERSONNEL SERVICE

64 E. Jackson Blvd. Chicago 4, Illinois
Harrison 7-1279

THE BEST IN ACCESSORIES CAN BE FOUND AT YOUR DEALER

Your dealer gets the best when he gets

ACCESSORIES from the HOUSE OF TELLER'S

Ask your dealer to show you the TELLER lines of ACCESSORIES which include such famous lines as:

Karle's Products

(The best in instrument accessories)

Wright-Way Products

(The line designed to help every teacher turn out better students)

Ace Batons

(A fine line of batons which have been acclaimed by teacher and students alike). Remember when you need accessories look at the TELLER line and you will get the best at lowest possible price.

For the name of your TELLER dealer write

HENRY TELLER & SON
5490 Dorchester Ave., Chicago 15, Ill.

PERFORMANCE

(Continued from page 48)

down by the composer is imprisoned the aesthetic and emotional import of the music. The task of the interpreter is to find the spirit of the music. The recognizable values of the score are his clue.

A score of Beethoven's *Eroica Symphony* is at all times an art work. True, it needs to be brought to life through re-creation in sound. That is the nature of our Western musical civilization — creation, re-creation through performance, and the experience of the listener in hearing the music. Without the functioning of the composer, the performer, and the listener our Western musical civilization would have no meaning. Nevertheless, I repeat, the score of Beethoven's *Eroica Symphony* lying mute on a shelf is still an art work. The teacher of music must therefore accomplish the task of enabling a student to recognize the musical symbols on a score page as *values*, to understand the significance of these values, and to make them sound. It is a long and very difficult task.

Keep Music Values

In the field of piano playing, the physical processes are so complicated and difficult that it is easy for student and teacher alike to lose sight of the all-important music values. And yet it is possible through constant insistence to achieve the placing of *equal* stress upon the musical and the physical problems. I have found this to be true even in the case of children between the ages of ten and fourteen. For example, I have a boy student of eleven at the Philadelphia Conservatory of Music, who, like the older students I have mentioned before, had no idea what a fugue was, despite the fact he had already learned six from Bach's *Well-Tempered Clavier*. I assigned him the task of finding out as much as he could himself. For this purpose I gave him that admirable, concise little fugue primer of Higgs, published by Novello. The child was fascinated. His own Bach fugue became a totally different thing to him. He began to make discoveries in every bar. His playing became

more and more alive. Whereas he had formerly played meaningless notes, after his independent voyage of discovery, he began to make music. At his next lesson he asked me where he could find out things about sonatas! Now his whole study is based upon "finding things out" and discussing them with me. I help him by adding to his knowledge of music at each lesson and applying what he has learned to whatever piece he is studying. His progress is astounding, but best of all, his interest in his work is tremendous. He may or may not become a great concert pianist, but he will certainly be the kind of musician and teacher we need in the world of music. I had the same experience with William Kapell, who came to me at the age of fourteen. During the seven years we worked together he progressed day by day toward the point of complete musical independence.

Except in cases where mental limitations or sheer laziness render success impossible, I believe every student of music can be brought to the point of his or her highest possibilities through an approach that calls into play an independent use of all his or her existing knowledge and mental and musical powers. This, of course, precludes for the teacher the easiest way, namely, playing for the student and permitting him to work on the basis of imitation. It also eliminates the kind of coaching which hands out a ready-made interpretation of music. Such coaching may bring quick and even satisfactory results in the study of any given piece of music, but what about the next piece and all those that will present the same problems after the teacher and the student have parted company? This is, in my opinion, one reason why so many talented young players win contests and make successful debuts in carefully coached programs and then flounder helplessly as they try to find their way to musical independence and, alas, very often disappear from the scene because they are unable to assert themselves as musical personalities.

For the gifted student, capable of achieving high artistic results, accuracy soon takes its rightful place in the general scheme of things. He realizes that he can get nowhere without it, but he also realizes that

whereas he meaninglessly voyage to make he asked out things hole study ings out" me. I help wledge of applying whatever progress f all, his mendsous. e a great certainly d teacher sic. I had William t the age ven years rogressed point of ence.

factual, literal accuracy brings him only to the threshold of art. He realizes that the musical values of a score must not only be recognized and understood; they must be *felt* and *interpreted*. He realizes that once he crosses the threshold where art begins, his own imagination, capacity for emotion, and musical instincts *must* come into play. He realizes that his own musical personality will reveal itself no matter how closely he adheres to what can be found in the score. There is no better example of this truth than Arturo Toscanini. Above all, the student will realize that accuracy in the sense of high fidelity to the score is not academic or dryly intellectual or academic. It is merely the indispensable foundation of all artistic performance.

Weight of Tradition

When we read in the critical reviews of performances by young musicians that they can play modern music well but have failed to capture the spirit of the classic and romantic music, we can attribute whatever truth there is in the criticism to the old system of teaching music. In playing classic and romantic works, the student has hitherto done more or less everything he did because somebody else did it that way. He has been overwhelmed by traditions, editions, and inhibitions. Other people have done his thinking for him, they have directed his feeling and they have stood between him and the composer.

In studying a modern score, the student is free of all this. He is not obsessed by the idea that there is some obscure and mysterious meaning in the music which he cannot possibly find until he is forty. He approaches the score direct. He finds what he seeks because he believes he can, and he works with a minimum of outside interference.

If the student can be made to realize that *all* music can be approached in this way, his playing of classic and romantic music comes to life. High fidelity accuracy is the road to such musical independence.

No one can impart talent, imagination, or capacity for emotion to a student. The final outcome of the work of each young musician will depend upon his possession of these inborn qualities and the degree to

which they can be developed. But the teacher who succeeds in establishing a high standard of accuracy in the sense of a real understanding of the values of a musical score will enable any student to re-create music. And we can never forget that re-creation of the music—not virtuoso display, not a vain self-expression at the expense of the score, but a true bringing to life of music—is the only legitimate and important object of all performance.

GO TO CHURCH

(Continued from page 27)

self-realization." Mr. Black urges that we form our own tradition, and calls attention to our national heritages, which afford us "an inexhaustible reservoir of material, if we will but accept it and re-utter it musically with the voice of authority instead of imitation."

From earliest times down through the Middle Ages, the Renaissance, the baroque, classic, and romantic periods, secular and sacred music have intermingled and reacted on each other, usually to their mutual benefit. The great composers have given us masterpieces in both domains. May it not happen again? Today in the secular field the rising young American generation is in a fair way to realize Mr. Black's wish. The secular composer is coming of age, creating an American tradition, discovering new vistas, pointing the way. Will the church composer have the energy, courage, and vision to follow?

PIANOS

(Continued from page 42)

and Rubinstein produce varied and beautiful tones which prove that the instrument is not in the way of their interpretations, but expresses what they feel and brings out to the utmost advantage all of the beauty of sound which they desire, whereas others . . . ! The secret is that these great pianists never allow their attack to surpass the extent of the elasticity of the material.

Pianos being as complex as they are, many crimes can be committed on them with more success than on simpler instruments, such as the violin and vocal chords. If violinists

E-Z BIG NOTE Elementary PIANO FOLIOS



32 Pages — 9 x 12

BIG NOTE recreational folios of exceptional merit, containing only the finest of selected material. Compiled, edited and arranged for the elementary pianist by F. HENRI KLICKMANN.

PIANO DUETS 9 Musical games for the early grade student including, DANUBE WAVES — FANTASI-IMPROMPTU, etc. Primo and Secondo parts in the same grade.

LITTLE CLASSICS 22 Compositions by master composers for the early grade student. Included are, (theme) TSCHAIKOWSKY'S CONCERTO No. 1 and SYMPHONY No. 3 — PRELUDE (Chopin), etc.

FAMOUS WALTZES 16 International hits for the student in the early grade, SKATERS WALTZ — OVER THE WAVES — EMERSON WALTZ — MERRY WIDOW — DANUBE WAVES — DOLORES — IL SACIO, etc.

CHRISTMAS SONGS 24 Hymns, songs and carols, SILENT NIGHT — ADESTE FIDELES — THE FIRST NOEL — JINGLE BELLS — 'TIS THE NIGHT BEFORE XMAS set to music; etc. Early grade.

NEAPOLITAN SONGS 16 Favorites (English Text) for the early grade student, O SOLO MIO — MATTINATA — COME BACK TO SORRENTO — FUNICULI FUNICULA — CIRIBIBBIN, etc.

GRADED SELECTIONS 12 Teaching pieces graded 1½ to 3 by L. Streabong, H. Lichner, J. C. Metcalf and others. Included are, SACK WALTZ — LITTLE FAIRY POLKA — ECHO WALTZ — AT HOME, etc.

SONG-LAND FAVORITES 19 All-time hits, SIDE-WALKS OF NEW YORK — AFTER THE BALL — ROSE OF TRALE — WHISPERING HOPE — YOU TELL ME YOUR DREAM, etc., for early grade student.

SACRED SONGS & HYMNS 29 Beautiful sacred selections for the early grade student, DOXOLOGY — SWEET HOUR OF PRAYER — ROCK OF AGES — ONWARD, CHRISTIAN SOLDIERS, etc.

COWBOY N' FOLK SONGS 28 American songs for the early grade student, SKIP TO MY LOU — JIM CRACK CORN — RED RIVER VALLEY — HOME ON THE RANGE — LONESOME COWBOY, etc.

WALTZ-TIME with STRAUSS 16 Immortal Strauss Waltzes included are, BLUE DANUBE — EMERSON WALTZ — VIENNA LIFE — ROSES FROM THE SOUTH — ARTISTS LIFE, etc.

PRICE 60¢ EA.

FREE! Accredited teachers and schools may obtain a complimentary copy of their own choice by writing to:

WM. J. SMITH MUSIC CO., INC.
254 WEST 31st ST. NEW YORK 1, N. Y.

WENGER
CHORUS RISERS

- Set up speedily
- Take down instantly
- Store compactly

Write Today!

WENGER MUSIC EQUIPMENT COMPANY
Owatonna, Minnesota

Twelve issues of *Music Journal* PLUS

the services of Stanford University's famous vocational testing staff. All for the price of one subscription!

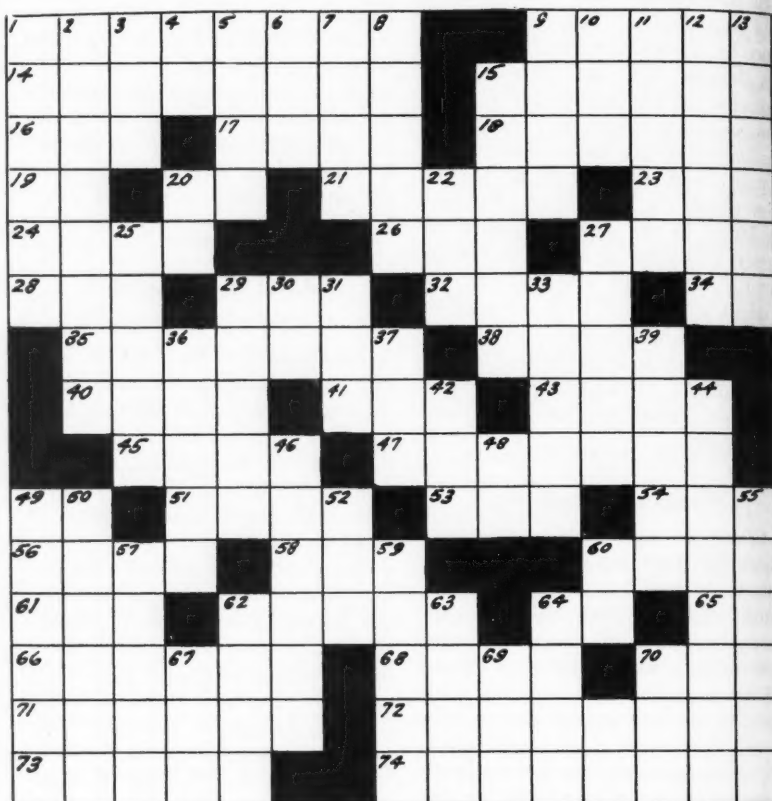
put too much pressure on the bow the sound is immediately distorted, is noticeable right away, and this is a saving factor for them. The piano actually responds accordingly, but it is more difficult to detect when the limit has been passed, as sound continues to come out, but it is confused, and not endowed with the best pianistic tone. The same applies to velocity. And deviation from the optimum necessarily modifies the interpretation and the musical meaning of the text.

Josef Hofmann had a novel theory of increasing his tone, and while it was successful with him I would not advise anyone less prodigious to attempt it. He always played his concerts with cotton in his ears, so that his fortissimi were accordingly played in such a manner that he heard them as he wished, and naturally they were much louder to his audience, who never thought of putting cotton in their ears when listening to Hofmann. The muscular sensations were the controlling factor in this case.

The pianos on which I have played have presented an interesting study to me, and it is curious upon a return engagement to a city to encounter them and renew my acquaintance with them. As a rule we like each other better when we become really acquainted. ▲▲▲

MUSICAL CROSSWORD

by Evelyn Smith



(Solution on page 80)

ACROSS

1. Composer of *Andrea Chenier*.
9. March king.
14. American contralto.
15. Assassin.
16. Directions; abbr.
17. Instruments currently popular with children and adults; slang.
18. Tristan, toward Isolde.
19. Keynote of a diatonic scale.
20. Exist.
21. Oozes.
23. French month.
24. Finales.
26. *L'Amore dei* — *Rei*.
27. Burmese nature spirits.
28. Born.
39. Tune.
32. Viola.
34. *Pelleas* — *Melisande*.
35. Chorus.
38. The moon, in song.
40. Mixture of smoke and fog.
41. Child's toy.

43. Floating mass of ice.
45. Celebrated for its *Dead March*.
47. Where ballet is usually performed.
49. Vibrations; abbr.
50. —Cavallo.
53. Those in power.
54. Shape of a violin bow.
56. British pianist.
58. One of the United States; abbr.
60. Succulent.
61. Poem suitable for musical setting.
62. Trite.
64. Land below us; abbr.
65. Metropolitan soprano.
68. Sound deadener; Ital.
70. Possess.
71. What opera singers should also be.
72. Pertaining to sound.
74. Not found in the pit of London's Albert Hall.
75. Elaborate instrumental composition.

DOWN

1. Scottish soprano of the past.
2. Chanters.
3. —bodkins!
4. One of the *sol-fa* syllables.
5. Percussion instrument.
6. Request.
7. Negatives.
8. Attack.
9. Thomas Beecham and John Barbirolli.
10. "— Dog Tray."
11. Group of Moslem scholars.
12. Upper house of Congress.
13. His life was interpreted musically by Strauss.
15. American pianist.
20. Like.
22. Period of time.
25. — Taylor.
27. Composition for nine instruments.
29. Dispute.
30. Des Moines is its capital; abbr.
31. Slowing down; abbr.

33. Brass wind instruments.
36. Colts.
37. "Tell me — in mournful numbers."
39. Chilean pianist.
42. Greek letter.
44. Composer of *Rhapsody in Blue*.
46. Union branches.
48. Printers' measure.
49. He wrote the music for *Mignon*.
40. Make smaller.
52. Girl's name.
55. Uncertain; colloq.
57. Heroine of *The Flying Dutchman*.
59. Movie actor and singer.
60. Syllable used by singers.
62. Jujubes.
63. Original English name of Verdi heroine.
64. Broth.
67. Toper.
69. The piper's son.
70. Ear; comb. form.
73. Silence!

BELL....

Keyboard of the Artists

Featured accordionist for N. B. C.,
Vincent Geraci chooses
the "artists' accordion"—BELL.

A new standard of
beauty and tone is set by BELL—
a standard that meets
the demands of discriminating
accordion artists everywhere.

BELL



CHICAGO MUSICAL INSTRUMENT CO.
30 East Adams Street • Chicago, Illinois

Exclusive Distributors
DALLAPE • SCANDALLI • CELLINI • CAMERANO

COMPOSING

(Continued from page 31)

harmonic texture (for example by jumping from a most dissonant tension harmony to a very banal, over-worked harmony, such as the dominant or diminished seventh).

In matters of contrapuntal textures the modern composer should be as concerned about the perpendicular aspect of his counterpoint as he is about the horizontal. Whether we will or not, the harmonic texture of counterpoint sounds. We will do well, therefore, to have it completely controlled at all times if we wish our counterpoint to be intelligible.

In the matter of dynamics, composers should be careful to use the kind of harmony organic to the dynamic desired. Harsh harmonies for soft dynamics are not very reasonable; sweet harmonies for strident dynamics are similarly questionable.

In the matter of form development the modern composer has his greatest problem. Most of his audience have been conditioned to the slow, long, mosaic forms of nineteenth-century Europe, or the short 4-8-16 measure periods of modern dance music. These forms achieve continuity through a constant and endless repetition of small motives as well as many repetitions of periods and sections. People who are conditioned to this very slow form of often-repeated materials will find it difficult to follow a swift form. They get lost. This form problem, which involves melodic sequence, rhythm design, harmonic textures and sequences, must be solved individually by each composer. Certainly the acceptance of some old European form, as if it were an ancient vessel into which we pour contemporary materials, is no solution, no matter how often it has been done or will be done. Broadly stated, the problems of form can be successfully solved only if there is a clear musical idea in the composer's mind, and clear melodic, harmonic, contrapuntal, and orchestral vocabulary in his technique.

The economic outlook for the American composer today is encouraging. The constant repetition of standard, old European musical literature by our orchestras, choruses, radio networks, and recording and publishing companies is swiftly

wearing that literature out. At the same time, the aural capacities of the people are developing rapidly. In our daily communication the ear is threatening to supplant the eye. Radio, recordings, telephones, and the cinema are doing for sound what the printing press did for literature. Consequently, education is increasingly incorporating aural culture as necessary to living. With this development music is coming into its own. Broadcasting stations, recording companies, and publishing companies are springing up everywhere. Manufacturers are installing sound amplifiers in order to entertain their employees with music while they work. New music departments, all kinds of musical activities are being initiated in unprecedented numbers. All this means that the composer has an expanding market for his product, which will demand a professional dependability. This state of affairs not only will elevate the composer to a dignified economic and social status, but promises to create an expectant and demanding public.

Naturally the commercial music business still operates with old music from Europe's yesterdays and the simple amusement music of the Broadway and Hollywood boys, and it will continue to do so as long as this product sells. This continuance will be not so much the outgrowth of passionate conviction as of lethargic habit and the profit motive. As soon as people tire of this formula and, out of boredom, either demand a new music or stop using music altogether, this practice will change. Music businessmen and their employees are not double-dyed villains; they are exploiters, and I am sure they would be just as willing to exploit a good contemporary product as an old imported European one. There will have to be a good deal of astute and dignified promotion to acquaint the public with our best music, but this will all come in good time. In fact I see many evidences of the handwriting on the wall already.

Therefore, it seems logical to conclude that from now on the composer's greatest problem lies within himself—how to achieve a coordinated and well-integrated personality, how to acquire a dependable, sure-fire, swift technique that will insure him a daily, natural, healthy output. ▲▲▲

AFTER HIGH SCHOOL

(Continued from page 39)

sic. However, music is being made all over the city by a countless number of individuals and many organizations, and *not* because of postgraduate shots in the arm by the public school music faculty.

Ours is a city of many churches and, consequently, of many church choirs. Whose voices do you hear when they sing to you? Why those of present and former students in our school choirs. Hundreds of them. Who are the conductors? In many instances our student leaders of the immediate past. We observe the industrial singing societies, and there are many of them here; our former students are prominent in them. There was no pressure or even suggestion from the music department. The Rochester Community Choir boasted the largest membership of any choral club in the country some months ago—around one thousand members. Spontaneous. The Rochester Oratorio Society lately presented *The Messiah* as its first performance. Its membership? Around two hundred and fifty, mostly former high school singers from here or elsewhere. Its leader? A former local high school and music school student. Its sponsors and backers? The Junior Chamber of Commerce, whose members were also only recently students in our schools.

Many Instrumentalists

On the instrumental side we find our ex-students in small orchestras, dance bands, or in many cases in the large professional orchestras. The Rochester Philharmonic Orchestra shows us about 14 per cent former members of our public school orchestras. A glance at the roster of the Washington, D. C., orchestra reveals almost as large a percentage of Rochester youth, former students in our school orchestras. Others are found in name bands, important symphonic societies, and on the radio the country over. In none of these cases did the music teachers in our schools find it necessary to practice postgraduate needling. So both the unusual and the commonplace

(Continued on page 80)

ASCAP

AT YOUR SERVICE ACROSS THE NATION

ASCAP maintains a wide network of branch offices to serve the varied needs of the licensed users of our vast repertory. Our representatives at the office listed below are at your service.

ALABAMA

1306 First Nat'l Bank Bldg.
Atlanta 3, Ga.

ARIZONA

414 Guaranty Bldg.
6331 Hollywood Blvd.
Hollywood 28, Calif.

ARKANSAS

Tower Petroleum Bldg.
1905 Elm Street
Dallas 1, Texas

CALIFORNIA

(Northern Part)

111 Sutter Bldg.
San Francisco 4, Calif.

(Southern Part)

414 Guaranty Bldg.
6331 Hollywood Blvd.
Hollywood 28, Calif.

COLORADO

1101-2 Security Bldg.
Denver 2, Colo.

CONNECTICUT

Room 2310, John Hancock Bldg.
200 Berkeley Street
Boston 16, Mass.

DELAWARE

1638 Lincoln Liberty Bldg.
Philadelphia 7, Pa.

DISTRICT OF COLUMBIA

1754 Mathieson Bldg.
Baltimore 2, Md.

FLORIDA

1306 First Nat'l Bank Bldg.
Atlanta 3, Ga.

GEORGIA

1306 First Nat'l Bank Bldg.
Atlanta 3, Ga.

HAWAIIAN ISLANDS

111 Sutter Bldg.
San Francisco 4, Calif.

IDAHO

645 Pacific Bldg.
Portland 4, Oregon

ILLINOIS

(Northern Part)

Willoughby Tower Bldg.
8 South Michigan Avenue
Chicago 3, Ill.

(Southern Part)

1907 Continental Bldg.
3615 Olive Street
St. Louis 8, Mo.

INDIANA

(Northern Part)

Willoughby Tower Bldg.
8 South Michigan Ave.
Chicago 3, Ill.

(Southern Part)

2209 Carew Towers
Cincinnati 2, Ohio

IOWA

513 Des Moines Bldg.
Des Moines 9, Iowa

KANSAS

513 Des Moines Bldg.
Des Moines 9, Iowa

KENTUCKY

2209 Carew Towers
Cincinnati 2, Ohio

LOUISIANA

813 Hibernia Bank Bldg.
New Orleans 12, La.

MAINE

Room 2310, John Hancock Bldg.
200 Berkeley Street
Boston 16, Mass.

MARYLAND

1754 Mathieson Bldg.
Baltimore 2, Md.

MASSACHUSETTS

Room 2310, John Hancock Bldg.
200 Berkeley Street
Boston 16, Mass.

MICHIGAN

782 Penobscot Bldg.
Detroit 26, Mich.

MINNESOTA

912 Northwestern Bank Bldg.
Minneapolis 2, Minn.

MISSISSIPPI

813 Hibernia Bank Bldg.
New Orleans 12, La.

MISSOURI

1907 Continental Bldg.
3615 Olive Street
St. Louis 8, Mo.

MONTANA

645 Pacific Bldg.
Portland 4, Ore.

NEBRASKA

513 Des Moines Bldg.
Des Moines 9, Iowa

NEVADA

111 Sutter Bldg.
San Francisco 4, Calif.

NEW HAMPSHIRE

Room 2310, John Hancock Bldg.
200 Berkeley Street
Boston 16, Mass.

NEW JERSEY

National Newark Bldg.
744 Broad Street
Newark 2, N. J.

NEW MEXICO

1101-2 Security Bldg.
Denver 2, Colo.

NEW YORK

(Southern Part)

575 Madison Avenue
New York 22, N. Y.

(Northern Part)

Clinton Building
17 Clinton Avenue South
Rochester 4, N. Y.

NORTH CAROLINA

1306 First Nat'l Bank Bldg.
Atlanta 3, Ga.

NORTH DAKOTA

912 Northwestern Bank Bldg.
Minneapolis 2, Minnesota

OHIO

(Northern Part)

1010 Euclid Avenue
Suite 502
Cleveland 15, Ohio

(Southern Part)

2209 Carew Towers
Cincinnati 2, Ohio

OKLAHOMA

Tower Petroleum Bldg.
1905 Elm Street
Dallas 1, Texas

OREGON

645 Pacific Building
Portland 4, Oregon

PENNSYLVANIA

(Eastern Part)

1638 Lincoln Liberty Bldg.
Philadelphia 7, Pa.

(Western Part)

1301 Grant Bldg.
Pittsburgh 19, Pa.

RHODE ISLAND

Room 2310, John Hancock Bldg.
200 Berkeley Street
Boston 16, Mass.

SOUTH CAROLINA

1306 First Nat'l Bank Bldg.
Atlanta 3, Ga.

SOUTH DAKOTA

912 Northwestern Bank Bldg.
Minneapolis 2, Minn.

TENNESSEE

1306 First Nat'l Bank Bldg.
Atlanta 3, Ga.

TEXAS

Tower Petroleum Bldg.
1905 Elm Street
Dallas 1, Texas

UTAH

1101-2 Security Bldg.
Denver 2, Colo.

VERMONT

Room 2310, John Hancock Bldg.
200 Berkeley Street
Boston 16, Mass.

VIRGINIA

1754 Mathieson Bldg.
Baltimore 2, Md.

WASHINGTON

645 Pacific Bldg.
Portland 4, Oregon

WEST VIRGINIA

1301 Grant Bldg.
Pittsburgh 19, Pa.

WISCONSIN

Willoughby Tower Bldg.
8 South Michigan Ave.
Chicago 3, Ill.

WYOMING

1101-2 Security Bldg.
Denver 2, Colo.

PUERTO RICO

Atlantic Ave. No. 18
P. O. Box 9066
Sanurce, Puerto Rico



THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, NEW YORK

AFTER HIGH SCHOOL

(Continued from page 78)

talent have shown us that the love of music has persisted long after graduation, which is what I claim to be a normal expectation. It is doubtless the outcome in any community where music has been a happy experience of school days.

The Music Guild Orchestra, mostly former high school students now in industry, meets one evening each week at one of our high schools for a two-hour rehearsal, and presents at least one concert a year for the public.

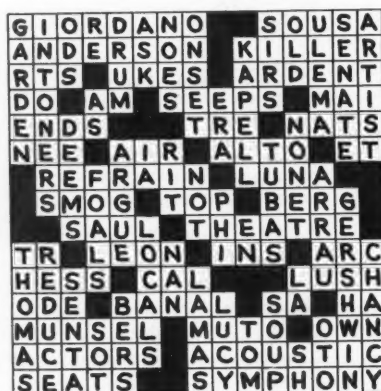
Formative Years

If, on the contrary, music has been a rigid scholastic experience for youth in the formative years, or has been ill-taught, or taught in a nigardly way, look for no adult music making.

A high school principal in an eastern city recently visited a choir period in his school to observe the lesson. He heard some unusually good singing, but noticed that there was a lot of laughing too. As he was leaving the room, the teacher asked whether he cared to comment on what he had heard. "Well," said he, "education is said to be a painful process. You have been having such a good time that I wonder whether you are being educated." Everybody whooped. If they hate it in high school, they will hate it afterwards.

Conversely, if they love it in school, they will want it in later life. My advice to music teachers in our schools is to ponder the implications of that statement, and stop being worried about what your students, after graduation, may or may not do about music.

There is another reason why music teachers should not necessarily accept responsibility for a civic music program. They are doing a full-time job in their schools and should not be expected to do another on top of it. The music teacher needs her evening hours for rest, recreation, and study if she is to remain an efficient teacher. She, or he, should not be expected to get out right after dinner and prosecute the cause of music in the civic scene. Nor should she, or he, feel a criminal cringe at ducking it. I say let music function, don't stand behind it and push. ▲▲▲



MUSIC JOURNAL, 1270 Avenue of the Americas, New York 20, N. Y.

Renew ☐ Enter ☐ this Subscription for MUSIC JOURNAL and send

Men's ☐ Women's ☐ The Stanford University Vocational Interest Test to:

(Renewal orders received from current subscribers will not go into effect until after present subscriptions have expired.)

Name _____

Address _____

City _____ State _____

Subscription Rate: \$3.00 per year. (For Canadian Subscriptions 50 cts, each year for additional postage.)

☐ Payment Enclosed ☐ Signed _____

☐ Bill Me ☐ Address _____

Your current guide to events, personalities, research, teaching methods, reviews of books and music . . .

THE MUSIC INDEX

A detailed subject guide to important periodicals covering all aspects of music . . . designed for quick reference as well as extensive research

Now in its fourth year of publication, The Music Index is published monthly, cumulated annually

ANNUAL CUMULATIONS

1949, 308 pages \$12.50
1950, 416 pages 25.00
1951 (in process), 500 pages 25.00

ANNUAL SUBSCRIPTION

Twelve monthly issues and cloth bound annual cumulation \$125.00

For information write

INFORMATION SERVICE

INCORPORATED

10 W. Warren (at Woodward)
Detroit 1, Michigan

What A Combination

Twelve issues
of Music Journal
PLUS

the services of Stanford University's famous vocational testing staff.

This long-established service in career selection is now available in the fields of music teaching and music performance.

A Music Journal Service to
a Great Professional Field.
Use subscription blank at left.

The Song OF EASTER

Published as recorded by Fred Waring and his Pennsylvanians

Roy Ringwald's unique setting of fourteen Negro spirituals and Biblical passages captures in words and music the hundred moods and messages of Holy Week, from the sorrow of the Passion to the exultation of Easter Morn. This dramatic presentation for mixed chorus, piano and narrator is ideal for college, church, and high school use. Performance time: 14 minutes. 75c.

ADDITIONAL FRED WARING MUSIC FOR EASTER

ALLELUIA

From Anatol Liadoff's suite of Russian folk songs comes the inspiration for this spirited choral anthem for Easter. SATB 20c

LOVE IS COME AGAIN

The folk tune is old French, the Easter adaptation is one of Fred Waring's newest, in an interesting but simple SATB arrangement. 20c

WHEN I SURVEY THE WONDROUS CROSS

A hymn-anthem arrangement of this Lenten favorite, scored to be performed by mixed, male, treble or combined choirs. 20c

CHRIST THE LORD IS RISEN TODAY

Dramatic key changes are the secret to the rising intensity of this beloved Easter hymn, ending triumphantly in a glorious "Alleluia". SATB 20c

THE HOLY CITY

This inspiring anthem has become a traditional favorite for Fred Waring's Easter programs through the years. SATB, SSA, TTBB 30c each.



Many more Fred Waring Easter selections are listed in our complete catalogue, free on request.

Shawnee Press inc.

Delaware Water Gap, Pennsylvania

Seaweed WALLS

Actually Improve Your Clarinet Tone!

In all the world there is probably no other room like the little room where the fine Mozambique Grenadilla wood used in making your Selmer (Paris) C-T Clarinet is slowly aged and seasoned. For the walls of this room are built of *Seaweed Blocks*! Long ago, the House of Selmer discovered that seaweed, compressed into blocks which form the walls of the Aging Room, exercised an amazingly exact control of the room's humidity and temperature...as important to the proper seasoning of the Grenadilla wood as to the proper aging of fine champagne.

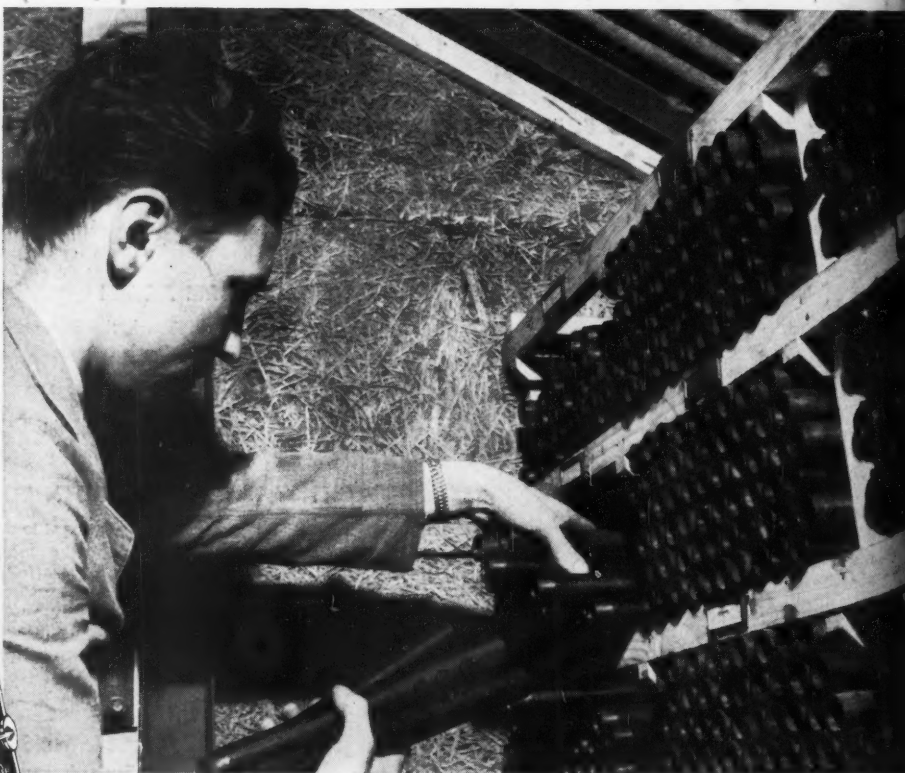
A little thing? Some may think so. But it indicates the infinite wealth of care and thoughtful attention to even the smallest detail of design, manufacture and workmanship which has made Selmer (Paris) instruments the World Standard of Comparison.



FREE!
Selmer (Paris)
C-T Clarinet
Brochure
WRITE DEPT.
M-11

Selmer

ELKHART,
INDIANA



**Where your talent and reputation are concerned
You Can't Afford Anything Less Than a Selmer C-T Clarinet**

No other clarinet will do so much for your playing. This you can easily prove. Visit your Selmer dealer, play the C-T Clarinet and check the results, then and there, against these four major points:

- ✓ The tone is one of classic purity...rich sound, beautifully centered around a core of intense tonal color.
- ✓ Tonal "spread" is completely eliminated.
- ✓ Blowing resistance is exactly right.
- ✓ Sound starts instantly, without effort even at pianissimo dynamic level.

One!

om where
er (Paris)
room are
ered that
ng Room,
tempera-
ood as to

wealth of
gn, man-
ments the



erned
larinet

ity... rich
und a cors
eliminated.
ight.
out effort
vel.